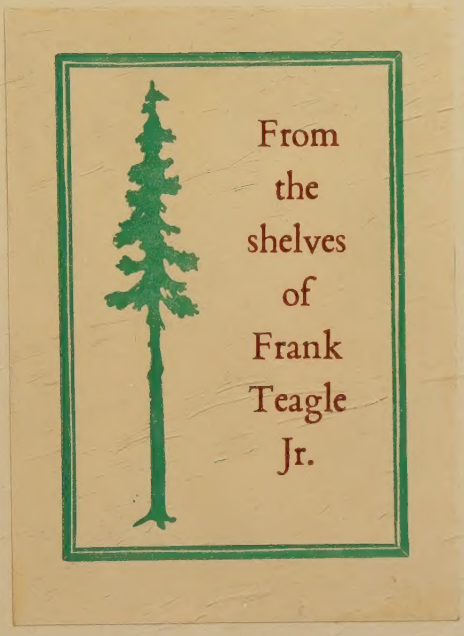
MODERN TYPE DISPLAY

FRAZIER


From
the
shelves
of
Frank
Teagle
Jr.

MODERN TYPE DISPLAY

MODERN TYPE DISPLAY

A Manual
In the Selection and Use of
Type and Ornament

By

J. L. FRAZIER
Author of "Type Lore"

1929
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CHICAGO, ILLINOIS

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Chicago, Illinois

FOREWORD

THE desire to have articles of mine in permanent form, expressed by numerous readers of *The Inland Printer*, suggested the idea of a comprehensive series on typography from the standpoint of display and design, and, in a larger sense, layout. Realizing that a miscellaneous collection of articles, however bound, would not merit the term "book," the subject was outlined so as to insure comprehensiveness and proper organization. While the text of "Modern Type Display," based on that outline, originally appeared serially in *The Inland Printer*, it was a case of publishing chapters of a book in the periodical rather than of making a book out of articles from the magazine. Furthermore, each chapter was prepared with considerably more care and thought, and at the expenditure of much more time, than any independent article would require.

The first edition of "Modern Type Display," published in 1920, was printed from electrotypes of the magazine pages. A special chapter heading in panel form, of the same depth as the magazine's department head, was placed at the top of the first page of each instalment when the electrotype was made.

While the binding was somewhat improved and different specimen inserts used, the second edition, published in 1924, was printed from the same plates, with only minor changes here and there. It is only by the binding and those inserts, in fact, that the first and second editions may be distinguished. Unfortunately the date appearing on the title page was not changed.

In format and typography these early editions do not represent my idea of a good book. Despite the saving in the cost of composition the project of publishing the first edition was for me, at that time, a big one. When the original edition was sold out I was not in a position to revise the text or even to put it in more acceptable form. However, the reception given the book

encourages me. Although thousands of copies have been sold there have been only two adverse criticisms. That indication of merit is emphasized by the statement of Elmer Peterson, manager of the book department of The Inland Printer Company, which probably sells more books on printing subjects than any other agency, that "Modern Type Display" outsells all books on typography. This third edition is therefore being published in a size and style more in keeping with the content.

While the text is based on principles that are and will continue sound, because fundamental, it has been expanded considerably and recognition has been given to certain incidental and temporal phases. Although ideas with respect to styles of type vary between individuals and with time, the features that make type readable and beautiful and display good-looking and forceful do not change in principle. Developed as it is around these features, "Modern Type Display" cannot grow out of date.

E. N. Coolman, a friend for years, set, made up, and distributed every one of the 268 printed pages of this edition. In doing so I believe he has established a record in marathon typesetting, for, done at odd hours, the work has required a year. It was a long, tough grind and to a large extent a labor of love, but he stuck it out and has finished triumphantly. The excellence of the spacing marks him as an outstanding typographer.

Another old friend, Paul Ressinger, the able and well-known designer, made the cover designs, while my editorial associate, Milton F. Baldwin, and my secretary, Miss Kathryn D. Griggs, saw to it that commas, hyphens, etc., were in their proper places.

J. L. FRAZIER

March 18, 1929

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I—FUNDAMENTALS OF DISPLAY

DISPLAY composition forms a very large part of the work of the great majority of compositors. Outside of bookwork and the text matter of our newspapers and magazines, which are now almost universally composed on machines, few printed forms are produced in which the element of display is not involved, to some extent at least. In spite of the fact, however, that display has been to a large extent neglected and slighted by writers on subjects pertaining to the work of the compositor, it remains the most practical and promising—also the most interesting—feature of typography.

Display in printing has been too generally treated as though it were presumed to have no basis in reason, in fact as though its foundation were considered to be shifting and uncertain, and for those reasons the results have been more or less haphazard. No assumption could be more erroneous. Display as applied to typography is founded upon the most obvious laws, which, if always kept in mind, will certainly lead to successful results. By that we do not mean to say that perfection can be attained by a rule of thumb; practices involving the most exact sciences require the exercise of individual intelligence. Display, however, has definite things to accomplish and definite ways of accomplishing them. A knowledge of its purposes and fundamentals is essential to success in the art of typography.

All too many have a misconception of what display in type composition really involves. It is much broader in scope than one may at first realize. In the Standard Dictionary, where various meanings of the word are given, we find the noun defined as follows: "To spread before or present to view; parade; exhibit or make manifest in any way; make conspicuous; especially to expose ostentatiously; parade;" etc. Too many compositors, we fear, work on the assumption that display is pomp and parade,

and dress their designs in frills. Display, however, is not mere fancy work; it is not concerned with elaborateness of decorative treatment to satisfy the compositor's whims. In printing, the meaning of the term is best expressed in the first three definitions quoted from the Standard Dictionary.

It is proper in this initial chapter to review briefly the evolution of display, for it is a development, confined not only to the art of printing but to expression in general. We consider such a review even necessary, as a foundation, lest readers become entangled in mere traditional expedients and practices which have in view no logical purpose or worthwhile objective.

In the beginning, before the invention of printing, words were written for the purpose of preservation and not at all for publication. The early manuscript, laboriously executed by hand and requiring much time in the making, was essentially a record or memorandum. Eventful happenings were passed from one to another by word of mouth, and memory was depended upon except in isolated cases where the individual was in a position to refresh that memory from records made on clay cylinders, papyrus, skin, or paper. Doubtless these were referred to more for the purpose of being assured of a correct understanding of a thing than for getting first knowledge concerning it.

An examination of an old manuscript, penned as they were without breaks between words or even sentences, inspires pity or awakens admiration on our part for the man who was compelled to read it for the first time. Reading a book or a manuscript for the first time was an event in those days, not by any means an everyday experience. As time went on, however, the amount of reading matter increased, and to expedite the recognition of words the letters forming them were grouped together and marked off by dots or even by spaces in accordance with the practice of today. It was then discovered that to preserve literature was not enough, that the *expression* of text in such

manner as to make the author's thoughts quickly and accurately comprehended by the reader was also necessary. This discovery resulted in the beginning of the art of display with letters.

Printing, in the beginning, was an accurate imitation of the manuscript. Later, as was natural, and as is still practiced, both effectually and ineffectually, printers who had movable types began to play with them, arranging them in various forms that pleased their fancy. It was at this time that the title page was first attempted. These title pages were characterized by a breaking of lines very seldom consistent with the sense, a spacing out to provide for the lack of quads and the use of different sizes of letters with ornaments. This was the initial movement in the direction of display, in fact it was elementary display. Experiments in great number have been made in changing the form of typework to facilitate clear reading and comprehension, until the printer of today has at his disposal means and devices of various kinds by the aid of which he can vary his typography for the attainment of special effects and definite purposes.

Disregarding the useless and ridiculous things that have been done in the name of display, it brings up a host of helpful expedients. It is, in fact, as has been said, a higher form of punctuation. Intelligent display can dispense with punctuation by the use of the conventional points and cause the sense of the language to be even clearer. For example, an ignorant man would surmise that the end of a line means a stop, though he might not understand that a period means the same thing. Parentheses are used to indicate that the matter they enclose is of a subordinate character, but is that object so effectively accomplished with parentheses as by setting the matter apart in smaller type?

Though a review of the development of display discloses the fundamental reason for its existence — the quality by which printed matter may be made to express as well as to register thoughts — further reasons are found in the positive need for it

in the conditions of literature and business today. The reading of modern newspapers, with column upon column of reading-matter, would appear like a herculean task, without assurance of obtaining that which was desired, were it not for the sparkling head-lines — the samples. Advertising has increased in volume by leaps and bounds, and the quality of advertising copy and appeal has also improved greatly, but how few of us stop to consider that display has been one of the greatest factors of advertising success. The competitive struggle for the public attention would long since have dulled the people's interest if the reading of advertisements entailed the laborious and uninteresting task of sampling the content from solid blocks of type of a uniform size. Without assurance of information regarding items in which a reader is interested, who would expect him to read the advertisements anyhow? Copy is not paramount — the advertisement writer is not deserving of all the praise for the success of advertising. Presentation is equally as important — the expression of the copy in display by the thoughtful printer is undeniably and in no small measure responsible for the recent marvelous growth in the volume of advertising.

It devolves upon the display to select the important points in an item of information and so enlarge, separate or otherwise "spread before the view," again quoting the Standard Dictionary, these points that they may be seen at a glance and thereby, and immediately, give the reader an idea of what is contained or treated of. In effect, the display is a table of contents, though more effectual because not separated from the text and put on another page where it will not be seen, perhaps, but set right across the face of the matter. It is, in fact, a guide-post.

Display, today, has two aims — to *interpret* and to *attract*. The most essential, no doubt, was the aim which inspired the first use — to interpret — nevertheless the other is of no mean importance. In some instances, notably the large display lines

of advertisements, we are tempted to consider the second aim the more important, as attractiveness is generally necessary to get attention, without which the same and other near-by display can not function in interpretation. *Attractiveness in display stands for the elements which appeal to the taste, or which command attention, and interpretation for those which appeal to the understanding, i. e., explain and make clearer.*

To be successful, a piece of display must function as follows: First, it must catch the eye by presenting something striking or exceptionally pleasing, and, second, the arrangement must be so logical and easy to follow that a reader will go on to the end giving the matter undivided attention. Attraction and interpretation may be served in common in some instances, yet for convenience of analysis—and in order to get at fundamentals, and to recognize the actual means of constructing good display composition—no better division occurs to the author.

Display may be made to attract attention and cause typographical matter to appear interesting in form or effect to its readers in the following definite ways:

1—By use of striking contrasts in the sizes of type.

2—By the association of type faces that are in harmony, resulting in a whole of inviting appearance.

3—By balancing the matter; by symmetry.

4—By the judicious use of white space and the contrast its employment affords.

5—By the division of type forms into shapes of pleasing proportion, as in paneling and paragraphing.

6—By the intelligent use of borders.

7—By use of appropriate and interesting illustrations.

8—By color schemes of such pleasing, unusual or attractive nature as will attract the eye to them.

On the other hand, display may be employed to aid interpretation, i. e. make the sense clearer, in the following ways:

1—By the variation in the sizes of type to afford distinction between the various parts of the display.

2—By the use of light and bold-face types of one series, or contrasting styles, together to place special stress where essential, much like an orator emphasizes his prominent thoughts. (It is conceded, of course, that the contrasts will not be so ugly as to repel and thereby defeat the whole purpose.)

3—By changing measure to allow matter to be broken up into its logical or natural divisions.

4—By the separation of parts by means of leading, spacing, etc., to make the parts stand out through contrast with white space; isolation. (Such divisions enable the reader to give undivided attention to a part at a time).

5—By the use of color to afford contrast.

6—By the use of illustrations of such a nature and in such positions as to lead the reader's eyes to type.

7—By balance or contrast of position. By the placing of important points in such positions and in such relation to each other that the sense of the whole is readily grasped.

In the following chapters the elements of display outlined above will be considered for the most part individually. However, to demonstrate at the outset how important some of them

Display, the logical arrangement and emphasis of words in print to attract attention and to convey thoughts quickly and clearly

Figure 1

are, and how they may work together in harmony, or separately, to the accomplishment of both interpretation and attraction, we will experiment, first for interpretation, with the following

sentence, a definition of display, as copy: "Display, the logical arrangement and emphasis of words in print to attract attention and to convey thoughts quickly and clearly."

First we will present the matter set to a fixed measure without effort at grouping or making divisions which would assist in explaining, i. e., interpreting, the sentence (Fig. 1).

Every line of type has an end; when the line stands alone, as stated before, the end marks the completion of whatever is printed in that line. It is true—and a reasonable qualification is here due—that in the case of books and publications practice in reading text matter has overcome this natural understanding that a break from the end of one line to the start of the next means a pause. Most readers have schooled themselves in the practice of avoiding stops and pauses at the ends of lines of text. In such matter, however, the lines are always closely spaced and the fact that natural pauses do not there occur is no argument that the understanding is incorrect. We can all remember how difficult it was for us as youngsters to "keep our voices up" at the ends of lines in our fourth readers; and many of us, without difficulty, can remember how our teachers watched us closely as we came near to the ends of lines and urged us on. The natural tendency to pause must surely be conceded.

We must therefore admit that in display, where the lines are more widely spaced than is usually the case, good use may be made of the ends of lines to indicate division. Likewise, display makes logical use of small space or large space between lines to convey the extent of relation or association.

Here and now we have what might be called the primary principles of display, the very soundness of which is indicated by the fact that display goes back to these first ideas, which, like any sound principle, are natural and axiomatic.

To illustrate what division, without any variation of size or face of type, will do to make reading easier and print clearer,

Fig. 2 is shown. The reader will notice how very unnecessary the use of the comma is made and that each line is composed only of words related to each other and dependent upon each other for the fullest expression. This grouping of related words in a line is usually referred to as the "break-by-sense" arrangement. It is interesting, also, to note how the word "Display" is

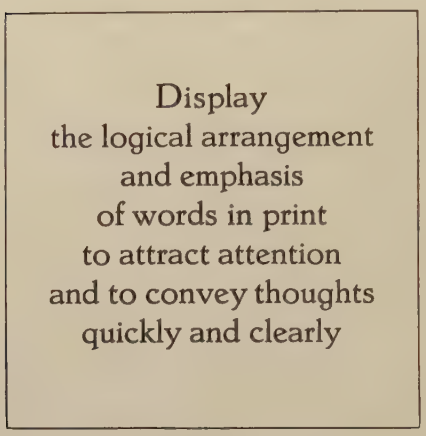

Figure 2

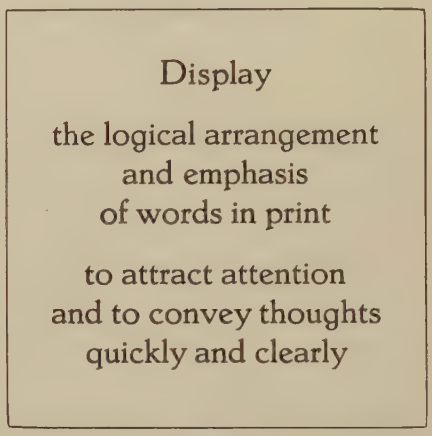

Figure 3

emphasized through its position. Although the type in which it is set is no larger than that of the other words this one word has additional emphasis and the effect of being a title because it stands alone at the top. Position *is* a factor in display.

Going still farther with the matter of division and besides grouping the words which are closely related into the same line we will now group the lines in accordance with their relationship (Fig. 3). Here we have an arrangement that expresses the ideas conveyed still more clearly. The effect of the word "Display" being the title is even more decidedly given than it is in Fig. 2. Besides, the first three lines below it show their relationship by the fact that, combined, they explain *what* display is and, in the same manner, the second set of three lines relates *the objects* of display. Classification, so effected, aids comprehension.

The resources of display do not end here, either. It is an axiomatic principle that a big thing is at first sight given more attention than a little thing. For instance, twenty-four point type will stand out very noticeably beside twelve point, and thereby constitute display and emphasis. If, therefore, we add contrast of size to the means of display heretofore discussed and illustrated

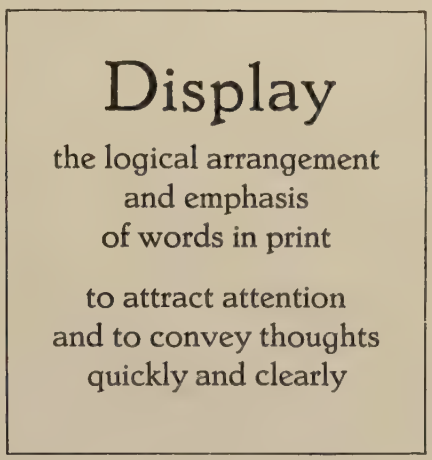

Figure 4

and set the most important word or words in larger type than the rest, we have the main point or points thrust at us before we can read the sentence through (Fig. 4). This principle of contrast is employed to attract attention.

Color, illustration and decoration are strong eye-catchers, but they are impossible, or must be subordinated, in most work and dependence placed upon the use of big type for the feature points most likely to draw the eyes of the reader into the text. Indeed, contrast in size of type is most widely used of all the mediums for getting the attention of potential readers.

In spite, too, of all the divisions and contrasts upon which display depends it still demands harmony and unity for its most effective expression, as will be shown in the following chapters.

Unity is observed in Figs. 1 to 4; all the type employed in each individual setting is of one style. While unity depends on strict uniformity, harmony is broader and permits the intelligent use of different styles which in use appear well together. In Fig. 5, for example, we have only one size of type, but it illustrates the common and harmonious changes to capitals and italic. Fig. 6 goes a step farther in display by using an Old English with the

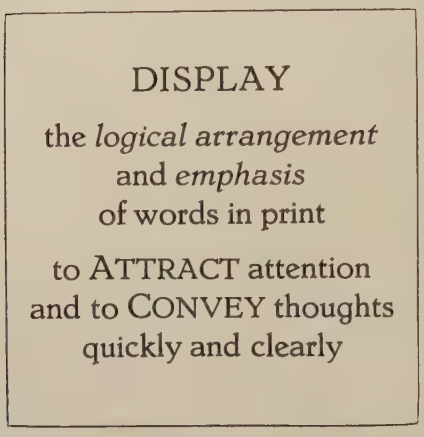

Figure 5

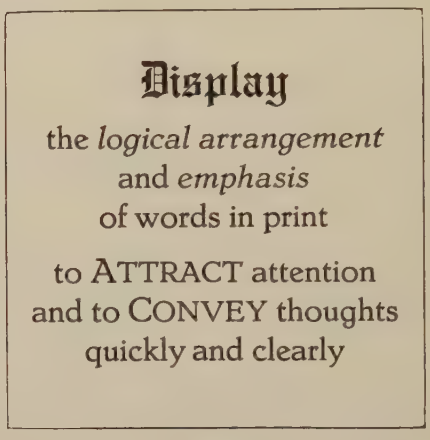

Figure 6

roman uniformly used in the other examples, all for the purpose of showing that a pleasing harmony may be maintained with type faces that are decidedly different. The distinction contrast of form creates, moreover, is a most powerful display force.

In coming to the conclusion of this chapter, let us observe that in these simple examples we have illustrations of the fundamentals of display—grouping words into lines according to sense, grouping the lines according to relation, and emphasis by contrast of size and style of type. Other elements are required for strengthening the effect of these fundamentals—balance, shape, illumination with white space, etc. These elements, while not so obvious, perhaps, are essential to the fullest expression of display and follow the fundamentals in importance.

II—CONTRAST

CONTRAST is, perhaps, the most important device of display; in fact, it is the fundamental when we consider display in its commonest sense, that is, emphasis, though, as explained in the opening chapter, and as the definition of the word prescribes, display is more than mere emphasis. Going back to the very beginning of display, to the period when words were first set apart by spacing, we find the employment of contrast in the open space that was introduced between words to make reading easier. It is proper, therefore, to take up the subject in its fundamental form.

Contrast is simply difference, opposition and unlikeness. The Standard Dictionary defines the noun "contrast" as "the opposition between things similar in some respects but which are yet strikingly different." It is well to remember, as we take up the subject in greater detail, that, although we may have a contrast without harmony, we may have contrast with harmony. As a matter of fact, contrast, in display, is secured through several means in connection with which harmony does not enter.

In typography, contrast is that dissimilarity which sets one thing out distinctly against another, or which causes one thing to stand out from the midst of others. It is, as a matter of fact, the contest between the positive and the negative as they are recognized by the discriminating eye of the reader.

As bases for effects in our work as printers we deal with the two extremes, white and black. The white is represented by the paper on which we print and the black by the impressions of our types. Of course, all paper is not white and all ink is not black, but the relationship is typical and is representative of the other relative associations. The white is the negative element and the black the positive; the white represents our foundation and the black the constructive element which stands out from the other.

It is the difference between the spot of ink represented by the letter "A" (Fig. 7) and the white paper upon which it is impressed that enables us to see and distinguish that character. Beyond seeing and distinguishing this letter "A," however, we say that it "stands out." We do not say that the white space around the letter stands out; the white space is considered to be negative because it does not convey a definite impression to the mind as does the "A," which constitutes the positive element.

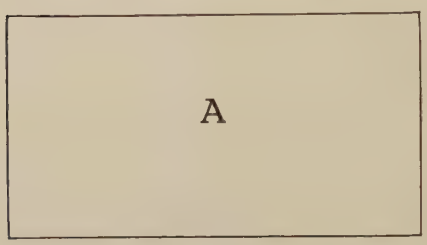

Figure 7

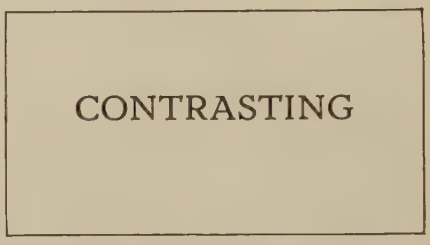

Figure 8

Progressing from this simple example, we will now place in a white space of similar bounds the word "contrasting" (Fig. 8). In this rectangular space the capital letter "A" occupies the same position as in Fig. 7. The letter is still recognizable because it is distinctly different from the white of the background, as well as the other letters, but there is no such distinction as to enable us to say that the "A" presents a contrast to the others or that it stands out. As a matter of fact, the other letters are equally as positive. In this example it is the group of letters, that, together, stand out in their positive character against the negative white of the paper background upon which they are printed.

We will not stop here, however. As we added letters to the "A" in Fig. 7 to form the word "contrasting" in Fig. 8, we will add words to Fig. 8 to form part of a sentence (Fig. 9). Here the word "contrasting," the same size as before, and occupying a similar position, has by no means the same force as in Fig. 8. Being set in type of the same font, as well as the same size, it is

of the same degree of blackness, so its loss of identity is due only to the fact that the accumulation of black marks, the letters, has caused the mass they make to approach the negative in effect.

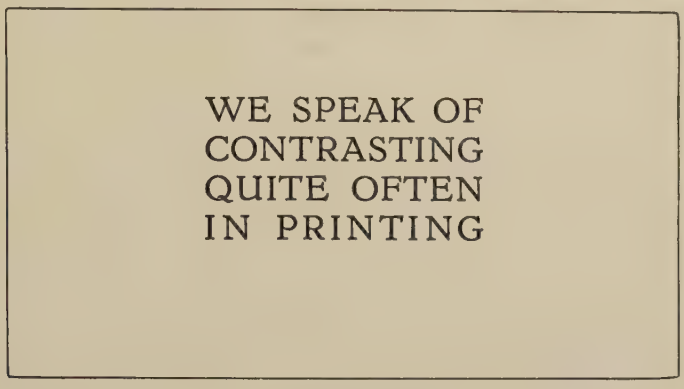

Figure 9

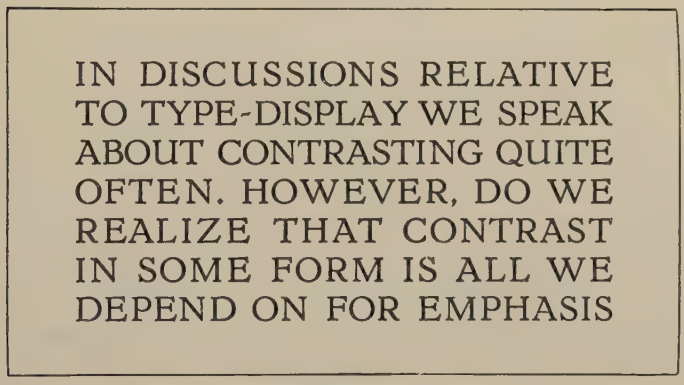

Figure 10

As the space is filled with more words the approach to this negative effect increases, so that in Fig. 10 we have an almost even gray tone, formed by the mixing of the little black and white patches. If, under these circumstances, we are to obtain contrast, a note stronger than the gray must be inserted, and we find the stronger note in type of bolder face (Fig. 11). Space will not permit of examples to demonstrate facts which should be obvious after what we have already witnessed, but, assuming the

background to be a gray, we could repeat the contrasts of Figs. 8 and 9 by the employment of bolder types. Then, after again filling the space with type of such a nature as to form an even stronger gray than represented by Fig. 10, we could effect the same round of contrasts by the employment of still bolder type faces, and so on to the very limit of our resources.

When we have come to the point of using the boldest of types made for the mass, black would be the negative, strange as it may seem, and to cause a letter or word to stand out then it

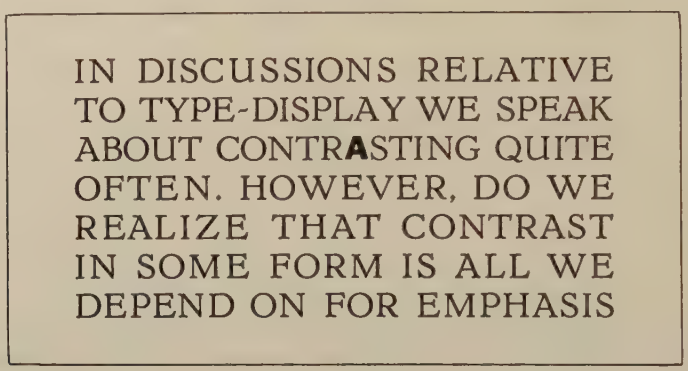

Figure 11

would have to be set in a light-face type. Such a condition is abhorrent for several reasons, but principally because bold face is not so legible as light face and is, therefore, unsuitable for body matter. Furthermore, bold face is more trying to the eyes and less pleasing than the lighter-toned styles of type. The illustration, however, shows that there must be contrast, based on difference, if the effect of emphasis is to be obtained.

All this brings us down to the principle that the darker the background, the bolder and blacker must be the type used for those words or lines which must stand out, that is, be emphatic. It also justifies the stand taken in stating that while all paper is not white it is typical, as the associations are relative in their effect and the principle applies just the same.

Quite often, indeed, the compositor is compelled to work upon a gray background — in fact, it is the rule rather than the exception. Space in newspapers and magazines, and plain paper for that matter, costs money, and it is perfectly natural for the advertiser and the printer to strive to obtain the most for their money. As a result they fill the available space as completely as possible in the belief that the more it may be made to carry the more value they will receive. The logic of such reasoning is open to question, if it has not already been proved false, but, after the space is filled, and the negative white becomes gray, how may contrast be obtained except by heavier type in the midst of light-face type after the manner of Fig. 11? The fact remains, however, and two examples of this character stand to prove it, that the rather light "A" against white in Fig. 7 is stronger than the bolder "A" against gray in Fig. 11, and in most examples of like nature, though, perhaps, more elaborate, this fact holds true. This is indeed a powerful argument against the idea that strong contrast and effective display can be obtained only with bold-face types; and it is an equally powerful argument for the fourth classification of how display may attract attention as found in the opening chapter, i. e., "by judicious use of white space and the contrast its employment provides." Type matter can never become negative like pure white or light tints in paper coloring. If we consider the type impression positive, as we must, then its strength must be measured from white, which represents zero. Gray, of course, is only part way to zero. For that reason, black and white, supplying a greater range, provide greater possibilities for contrast than black and gray.

It seems that we have disposed of the relations of a single point, a single line and an emphatic group or mass of words to the entire space. Another problem is met when we endeavor to find out how many words or lines may be emphasized in a given space without creating an effect that is distracting. One should

remember always that adding contrasts in display adds strength only up to a certain point, beyond which the effect is reversed, for there can be no contrast between too many similarities. One black steer in a herd otherwise made up of forty-nine white ones stands out and has identity. A red one and a tan one would likewise have identities to claim our attention, if the rest except the three were white. If, however, the herd were made up of an equal number of animals of each of those four colors—black, white, red, and tan—none would stand out. This quite homely illustration is really synonymous with Fig. 7, wherein the "A," standing alone amidst the white space, has considerable prominence. In Fig. 8 we have seen that, with ten letters added, the "A" lost its individual force, although neither position nor size was changed from that of Fig. 7. Any other of the ten letters in Fig. 8 could take the place of "A" in Fig. 7 and furnish an equally strong contrast, but it is plain that not one of them, as combined in Fig. 8, has the force of the single character in Fig. 7.

In Fig. 8, the one word "contrasting" is emphatic because of the contrast afforded by the background of white space against which it rests. The word, however, loses three-fourths of its force when placed with three similar lines, as in Fig. 9, where it blends into the mass of which it is a part.

That the number of emphasized words does not proportionately strengthen the effect, even though they are separated, is proved by reference to Fig. 12. Inversely, such emphasis seems to weaken the force which the space provides for intelligent and proper display. This point, however, will be given further attention under the subject of "subordination," which will be taken up and considered in the next chapter.

As a general rule, the introduction of a great many words or lines set in bold face merely darkens the tone of the whole; besides, one can not be sure under such circumstances to which the eye will be attracted first. To obtain a contrast of black and

white, with a gray background, and to make any line or portion in a closely filled space stand out from the rest requires the use of heavier type for that line or portion. As a matter of fact, however, overemphasis has a manifest tendency to throw words into the background rather than to force them into the foreground, which fact is in addition to a distracted condition produced in the mind of a reader which is quite analogous with that caused when a number of people are attempting to talk to him at once.

IN **DISCUSSIONS** RELATIVE TO TYPE-DISPLAY WE **SPEAK** ABOUT **CONTRASTING** QUITE OFTEN. HOWEVER, **DO WE REALIZE** THAT CONTRAST IN SOME **FORM** IS ALL WE **DEPEND** ON FOR **EMPHASIS**

Figure 12

The examples thus far presented illustrate only contrast of tone, of black and white, but there is another kind of contrast, that is, difference in size. As stated in the opening chapter, when we were getting at the fundamentals of display, and considering them briefly, a big thing is seen before a smaller thing, and at first sight is given more attention than a little thing. This is only natural. Furthermore, the larger is likely to be, and generally is, considered of greater importance than the little thing.

"First glances" are important. True, all our best friends may not have appealed to us at the start, but acquaintance served to bring out the good traits and endeared those friends to us. Likewise, all of us have been "stung" by some one who at the start impressed us greatly. We are not permitted frequent close

association with those we occasionally meet on business, and we, or they, have no chance to wipe out the effects of a bad first impression. The salesman stands in the same light, and display, in many respects, may be likened to the salesman, for in display we are always dealing with first impressions. Since our work in display is largely introductory we must, if we are to be successful, use that which will give instant and forceful effect. Display, recognizing that size is proportionate to importance, makes use of it in obtaining the proper sort of a first impression.

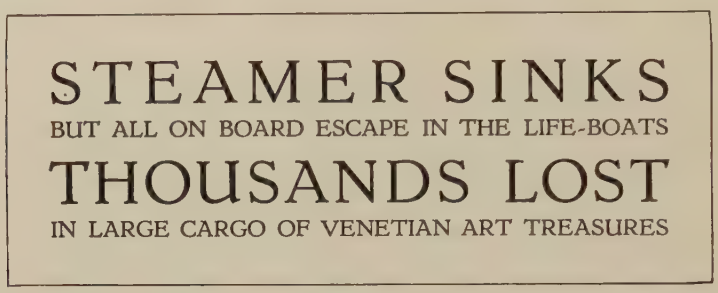

Figure 13

To show what display may do in the way of creating first impressions, and to demonstrate that the smaller type does not receive attention until the larger has been read and accepted as the gist of the matter, Fig. 13 is shown. Stunts like that have often been practiced successfully on the none too simple population of a city with the object of selling newspapers. Of course the newspapers are "yellow," and advertisers employing those tactics are stupid, for such a deception must leave a sour taste. Nevertheless, the fact that it misleads is proof that the big lines are read and considered as the gist before the smaller ones are seen. As a general thing, however, the use of such contrasts by newspapers is not identified with misleading statements, and we are, therefore, enabled to take the headlines as indexes. They enable us to skim the contents of the edition for articles which interest us most, in fact, to separate the wheat from the chaff.

The secret of the contrast produced by big type is an open one. In the first place its very bigness makes it blacker; a forty-eight-point letter of any font is blacker than eighteen point of the same face. The important thing, however, is that the eye first becomes adjusted to the letters most easily seen, the big letters, and is during that time blind to the smaller letters, which require

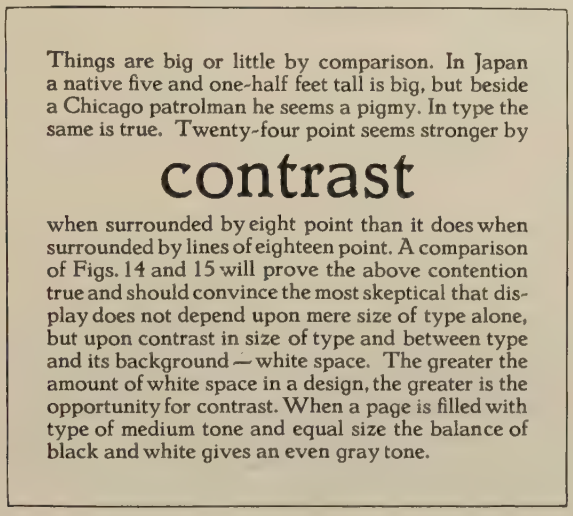
Things are big or little by comparison. In Japan a native five and one-half feet tall is big, but beside a Chicago patrolman he seems a pigmy. In type the same is true. Twenty-four point seems stronger by
contrast
when surrounded by eight point than it does when surrounded by lines of eighteen point. A comparison of Figs. 14 and 15 will prove the above contention true and should convince the most skeptical that display does not depend upon mere size of type alone, but upon contrast in size of type and between type and its background — white space. The greater the amount of white space in a design, the greater is the opportunity for contrast. When a page is filled with type of medium tone and equal size the balance of black and white gives an even gray tone.

Figure 14

a different and more trying focus. It is a fact, which any one may demonstrate to his own satisfaction, that while one is reading headlines the subordinate matter set in smaller type is actually indistinct. If this were not so a word in the smaller matter would catch the attention more often than it does.

Like the contrast afforded by black and white, that provided by big and little is too valuable to abuse by its overuse. Surely, among the display features in any form there is but one which should be the biggest. To make such feature instantly appear the largest and most important, other features must not be too nearly the same size. While twenty-four point stands out clearly and effectively above eight point type, its prominence is weakened

materially when it is forced to compete with eighteen or twenty point as illustrated in Figs. 14 and 15. Since contrast depends upon difference, it is evident that the greater the difference the more prominent the part emphasized will be.

Comparative distances provide another form of contrast, one coming under the head of white space, which is employed both to interpret and attract. For example, in Fig. 16 the first line is

Twenty-four point type
seems far stronger by
contrast
if it is surrounded by
eight point type than
when forced to compete
with eighteen point, as
may be seen by compar-
ing these two examples.

Figure 15

farther from those which follow than they are from each other. While this upper line is no larger or blacker than those which follow, the fact that it is separated by wider space instantly suggests that it is the heading or title. Glancing at the bottom of this example, we find a group of two lines cut off from the rest by more than the regular space between the matter above. Such a division indicates a note or the beginning of a new subject, and the lines are manifestly emphasized by reason of their position. Furthermore, such spacing punctuates, and by providing a pause enables the reader to comprehend with greater assurance.

Space relations suggest more or less close connection. The very nearness of two lines in display suggests close association in meaning as well as in position. Space between lines of type must naturally be considered as indicating their dependence or independence. The amount of that space is therefore judged to be an indication of the degree of dependence or independence of the lines and becomes an important factor in display.

Well-Made Stylish Footwear
We lead all manufacturers of the world in the production of well-made, serviceable and stylish shoes for men, women and children. All our modes are to be secured in the fashionable russets, patent leather, waterproof calf and vici kid.
A special reduction allowed on advance holiday orders.

Figure 16

In later chapters it will be shown how all these factors of display may be employed together for the attainment of effective results. Before that, however, it has seemed plain that we should learn the elements of contrast which it will be necessary for us to use and to demonstrate the emphasis obtainable from the marked dissimilarities of *black and white, big and little, comparative distances, and different faces,* as explained briefly in the preceding chapter. Farther on, too, we will see that there are also contrasts of forms and other things which add effectiveness to type display. Consideration of these is not necessary at this

time. They may also be taken up to much better advantage when combined in an example that involves other factors of effective display, many of which remain to be explained.

It has been shown, however, that the principal elements of contrast are as follows: (1) Black and white; (2) Big and little; (3) Different faces of type; (4) Comparative distances in white space. While these are quite sufficient in themselves to enable the compositor or designer to build up strong display effects in typework, they should not be considered as discouraging the employment of other worth-while elements, all of which have their proper places in display, as will be explained.

We learned at the very start that display functions in two ways. It must first attract attention to the matter which is printed and then present that matter in such manner by interpretation as to enable the reader to comprehend it with speed, ease, and certainty. In the use of contrast to attract attention, however, we must not permit ourselves to overlook certain obligations and restrictions. In the preceding chapter attention was given to the feature of unity. Good form and pleasing appearance will be discussed on the basis of the fundamental principles of design in chapters which are to follow. It will then be determined just what concessions are due those essentials to complete success in the layout or composition of typographical display.

There is danger that we may overlook the qualities of good form and pleasing appearance and that we may come to consider that if we catch the attention the copy itself will do the rest. As typographers we build upon sand if we depend on the copy to do any part that display itself may accomplish. If properly designed, type display can retain agreeable attention and at the very same time influence the reader favorably by its form and style. Thus the copy may function in convincing the reader, as it must do if the printed advertising is to prove successful in getting results and thereby, of course, justify its cost.

III—SUBORDINATION AND EMPHASIS

EVEN among the chief results attained by display, quick and easy reading are perhaps most important. This not only concerns the employment of legible type faces, in fact it seems little should be said on a point so obvious, but the handling of those types through the medium of display in such a way as to enable the reader to comprehend quickly and certainly the thoughts and purposes of the writer. The average reader, moreover, will enforce his demand that printed matter be easy to read by passing that portion of it coming to his attention which is set in illegible letters or which does not through proper display adequately interpret the meaning of the writer. He can be depended on to choose from the mass of printing reaching him only that part of it which may be read with ease.

In order that the reader may be found willing to read, as well as in order that he may get at the meaning of any item of printed matter quickly, there must not, in the first place, appear to be too much of it. Reading must not be made to look like an act of hard labor or give the impression of a long and tedious job.

Here, indeed, display functions admirably, for one of its chief objectives is to make the act of reading seem to be a simple and easy task, as it will be, of course, if the display is properly carried out. By setting the important points in large type and by holding the explanatory details down to small type, display will give the appearance of brevity even when comparatively large amounts of copy are involved. If it will do that under such adverse conditions, display will certainly make matter properly "boiled down" appear to be, and be in fact, all the more easy to read.

We have, therefore, taken a long step toward making reading easy when we have set the feature points in larger or bolder types than used for the text or body matter, because we have given the reader the gist of the entire content at a glance. This

enables him to decide at once whether or not the subject written about or advertised is of any interest to him. Nothing is gained, moreover, by getting the attention of a reader who is not already or can not be made interested, while much, of course, may be lost by failure to get the attention of another reader who is interested or who may become interested. Hence, the supreme necessity of

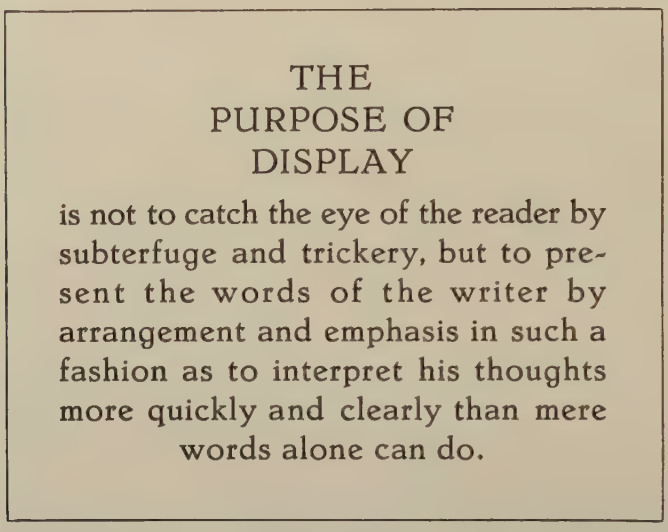
THE
PURPOSE OF
DISPLAY
is not to catch the eye of the reader by subterfuge and trickery, but to present the words of the writer by arrangement and emphasis in such a fashion as to interpret his thoughts more quickly and clearly than mere words alone can do.

Figure 17

making plain, through display, exactly what the subject matter of the advertisement is. If, furthermore, the emphasized portions succeed in interesting a reader, or if they revive an interest lying dormant, he will surely read that part of the display which is set in smaller or lighter-faced type in order to learn the particulars. The readers of what is here printed are manifestly interested in display, and the heading in Fig. 17, "The Purpose of Display," will certainly influence them to read the smaller type that follows, which is in explanation of that heading.

If display is to facilitate comprehension and aid in providing the reader with correct understanding it is decidedly important,

let us repeat, that the proper words be emphasized. Fig. 18 is an illustration which demonstrates two things: first, how too much display suggests difficult and slow reading, and, then, how poor selection of words for emphasis gives at first glance an entirely incorrect impression of the sense of the composition. Faults like these in display are serious, as first impressions are generally all that we can depend upon with certainty. If the first impression

THE PURPOSE OF DISPLAY IS
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SUBTERFUGE AND TRICKERY
but to present the words of the writer
BY ARRANGEMENT AND EMPHASIS
in such a fashion as to interpret his
thoughts more quickly and clearly than
mere words alone can do.

Figure 18

is a false one the chances are that we will lose the interest of the reader and the advantages to be derived from his interest.

This brings us to the feature of display called "Subordination," which, because of its influence and importance, may well be considered a principle of display. "Principle," according to the Standard Dictionary, means "a permanent or fundamental cause that naturally or necessarily produces certain results" in whatever respect it is applied. "Subordination," again quoting from the Standard, is "an assigning to a lower rank, or treating as of inferior dignity or importance." It is our purpose at this time to explain the results that follow the practice of treating certain portions of our display as being of inferior importance.

The quality of display which makes for brevity and clarity is largely bound up in subordination. Type display is made to appear brief and clear when the less essential portions are set in small type, in the first place because so much space is not taken up. The appearance of shortness and clearness is heightened at the same time by reason of the fact that the important words or lines set in larger or bolder type will under those circumstances "stand out" more prominently to interpret by emphasis, giving thereby the gist of the content at a glance. Attention is likewise more surely and effectively attracted by spreading the subject, or a suggestion of the subject, before the reader's view. While the result of this is most potent with readers not already interested, it must obviously intensify the interest of all those to whom the subject is presumed to have an appeal.

Of course it might be argued that nothing that is unimportant should have a place in the advertisement, but, inversely, it can hardly be argued that there is not something which, because of the opportunities it affords for interpretation and attracting the attention, is most important of all, and as such has the right to a commanding position or appearance in the display. In order to make a commanding position possible, however, there must be something to occupy a lower rank, something subordinate in appearance, more particularly as to size.

It is obvious, some one thing should command. If we are to gain attention through type display we can not in safety place responsibility in any one of several points, but must so emphasize or bring out one particular point that it will be the first to catch the eye of our reader. Furthermore, that one point must be the most comprehensive and explanatory to be found in the copy, or else one that will most surely excite sufficient curiosity on the part of the reader to cause him to read the remainder. It is best in all instances to select for that dominance some line which has a direct bearing on the subject described or advertised.

In Fig. 19, for example, the single word "Contrast" is given a commanding position, to which it is entitled, as it constitutes the title of the form and is the subject of the matter treated of. It will be noted that no other word in this example is set in large enough type to overcome the prominence and thereby dispute the leadership of that one outstanding word "Contrast."

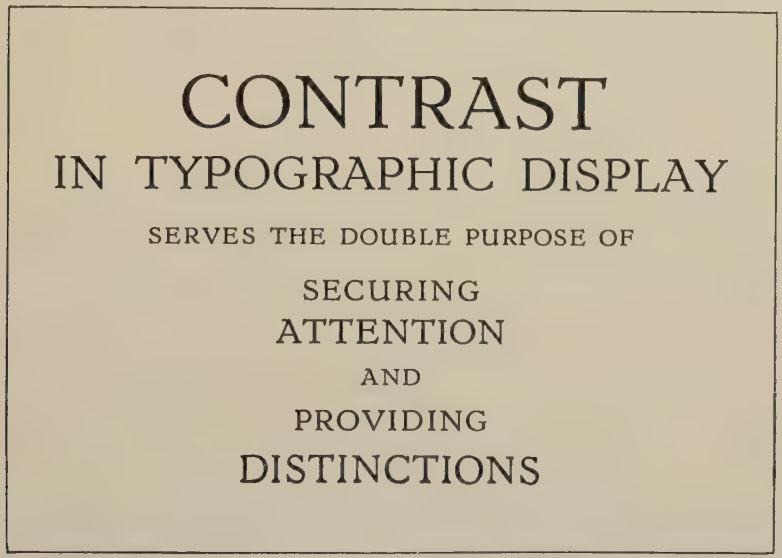


Figure 19

To have one word or one line stand out in a commanding position and to keep all the others "in the ranks," however, is not all there is to subordination. As there are a variety of graded positions of command in military organizations, so there may be second, third, and fourth positions of prominence in display. The second position in Fig. 19 is manifestly held by "In Typographic Display," the subtitle, while the word "Distinctions" holds third and the word "Attention" fourth position, the last two naming the effects of contrast. Just as in the military company the lieutenants, sergeants and corporals carry out and interpret orders of the captain to the men in the ranks, so in display, if the most

effective results are to be obtained, the smaller emphasized lines should interpret and explain more fully, and in logical order, the subject which is given dominant emphasis.

The assignment of positions in display work is not always an easy problem; so, when in the copy for an advertisement there are various points which the advertiser may consider important the compositor is often troubled to know which deserve second, third and fourth positions and which must be kept in the body. Inasmuch as every item of copy for display in type presents a

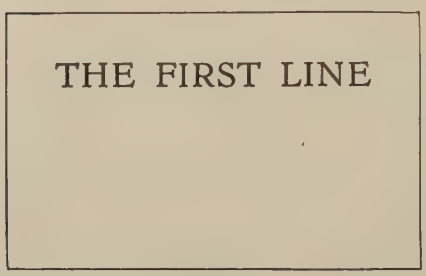


Figure 20

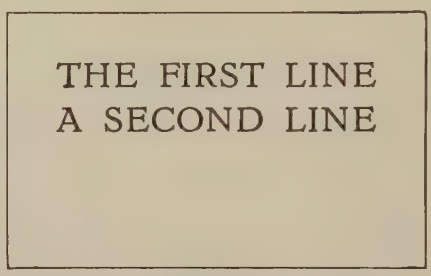


Figure 21

different problem it would be impossible to set down any but general rules to govern selection. The difficulty experienced in the assignment of positions in display can not excuse that free and irresponsible emphasis which trusts to chance as to the order in which the points will be taken up and which generally results in any word or line which appears for one reason or another to have the slightest cause for emphasis being set in large or dark-toned type. As stated already, an overabundance of emphatic words or lines does not make a strong display. Much as we need headings and display lines to interpret and attract we must have the subordinate matter to enable the headings to function, and to accomplish those things which additional headlines can not do for want of space. The creation of too many headings and display lines inevitably leads to a contest for precedence which nullifies the effect and creates confusion and disorder.

In Chapter II it was demonstrated that contrast is strongest when the difference in size, tone, distance or style is greatest. Several experimental examples were shown in connection with the text to demonstrate that truth. It is apropos at this stage of our study to take up some other experiments to demonstrate the dependence of contrast upon subordination and to illustrate how the creation of too many emphatic lines nullifies emphasis.

In Fig. 20 the single line has undisputed sway; no other line is present to claim any part of its right to instant attention and

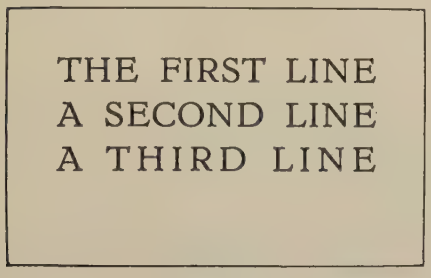


Figure 22

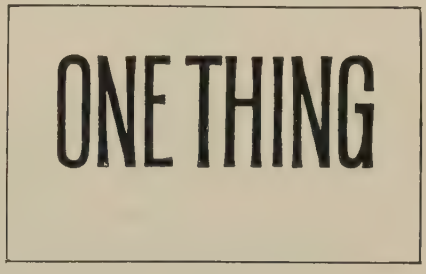


Figure 23

the reader's interest. We find in Fig. 21 a second line has been added that is the equal in size and tone and of the same style as the first line. It is plain that the force of the first line is much reduced by the introduction of the second. It is interesting to note also that the force of the one line in Fig. 20 is not equally divided between the two lines in Fig. 21; in fact, it seems that each of the two lines has less than half the force and effectiveness of the single line in Fig. 20. If we go farther and add a third like line, as in Fig. 22, we find the force reduced in still greater proportion, as, so far as may be judged, none of the three lines has anywhere near one-third the force enjoyed by the single line in Fig. 20. The emphasis has been reduced so much, in fact, that we can hardly consider Fig. 22 displayed at all.

Now, if we start over and in the space occupied by the three lines in Fig. 22 place one line, as in Fig. 23, we find an amazing

amount of display strength suddenly developed. This forces the conclusion that a given space is capable of emphasis in inverse ratio to the number of words to be displayed in it.

Here, indeed, we find a valuable lesson, for what is true of the accompanying simple examples is equally true in more elaborate forms. The lesson, lest the point may be missed, is that the fewer points we emphasize the stronger our emphasis may be.

Figure 24

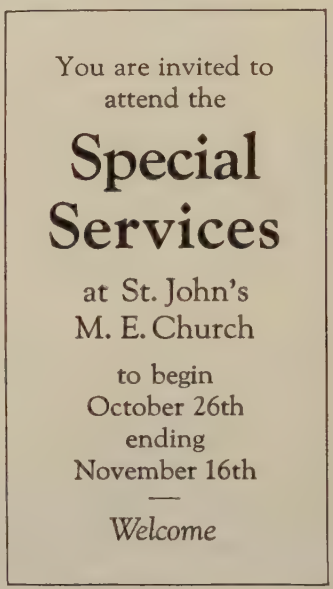


Figure 25

We have likewise found that if we emphasize everything the least excuse for which can be brought forward, as in Fig. 24, we lose our chances of gaining any distinctions whatever. One line competes with another and nothing stands out. If we can not be satisfied with one or two strong lines, as in Fig. 25, and place stress on every point that is presented by the copy, we will not only fail to bring out the latter but will destroy the strength of the former. As a result, the average reader, and he is in the great majority or he could not be called the average, will pass by the

advertisement or whatever our display is, for it will hold forth nothing as a bait to attract or interest him. The old story, "You can not have your cake and eat it," applies to display. The moral should be obvious, i. e., *strong emphasis and profuse emphasis* are not possible in the same form. Too much display, like none at all, makes print appear dull, uninteresting and difficult to read. Certainly it is important that we should subordinate the parts of our copy which hold out no great possibilities for attracting the attention and then making the sense clearer.

The examples which accompany and illustrate our text have purposely been made as simple as possible in order to set forth the dominant idea in each instance as clearly as possible and in order that complications with other ideas will not cause the real points to be overlooked. One should not take a single example and base his entire work thereon, although there are occasions when one or another of these examples may provide in itself the necessary cue. Most of them, however, are merely steps leading up to other steps, all of which are dependent upon each other in directing the way to reason in typographical display.

Obviously, one heading, as in Fig. 17 of this chapter, and one emphatic word or line, as in Fig. 14 of the preceding chapter, is out of the question for any long piece of advertising copy of the more or less complex character. Nevertheless, the principle involved applies just the same, for the complex forms, if intelligently handled, must be broken up into several divisions, each a counterpart of the simple examples herein and heretofore provided. The divisions, furthermore, must be logically related in the whole, as the various lines are related in our simple examples. Remembering that, when we are called upon to handle complex copy we will divide it into its logical and properly related parts, place a heading or chief line over each, and our difficulties will vanish. In order, however, that one point may be taken up after another in proper sequence for the most effective presentation,

the headings over the several assembled sections must be given distinctly varying degrees of emphasis lest the big idea of the whole shall not issue dominant. This feature of subordination which demands the arrangement of points of interest into headings and display lines with clearly recognized grades of emphasis causes the reader, while following his most natural inclinations,

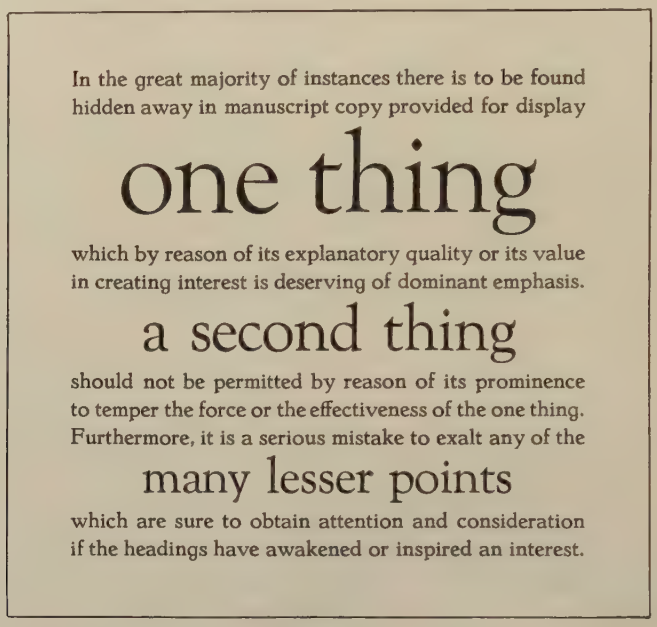

In the great majority of instances there is to be found
hidden away in manuscript copy provided for display
one thing
which by reason of its explanatory quality or its value
in creating interest is deserving of dominant emphasis.
a second thing
should not be permitted by reason of its prominence
to temper the force or the effectiveness of the one thing.
Furthermore, it is a serious mistake to exalt any of the
many lesser points
which are sure to obtain attention and consideration
if the headings have awakened or inspired an interest.

Figure 26

to take them up in the order necessary for the fullest expression of the writer's ideas. It is only in this manner that he will be most effectually influenced. This matter of bringing the most desirable points to the attention of the reader in the order of their relative importance may be likened to the magician who so presents the deck of cards to the spectator, for the moment his unconscious assistant, that the spectator selects the one card from the fifty-two of the deck which the sleight-of-hand artist desires that he should remove. Through display a compositor can do the same

thing in his way; he can assure three, four, or even half a dozen points being taken by the reader in such an order as will most effectually interest and influence him. The largest or the boldest line will, of course, be seen and read first, the next largest or boldest will then command attention and secure a hearing, and so on throughout the display. The success of the advertisement

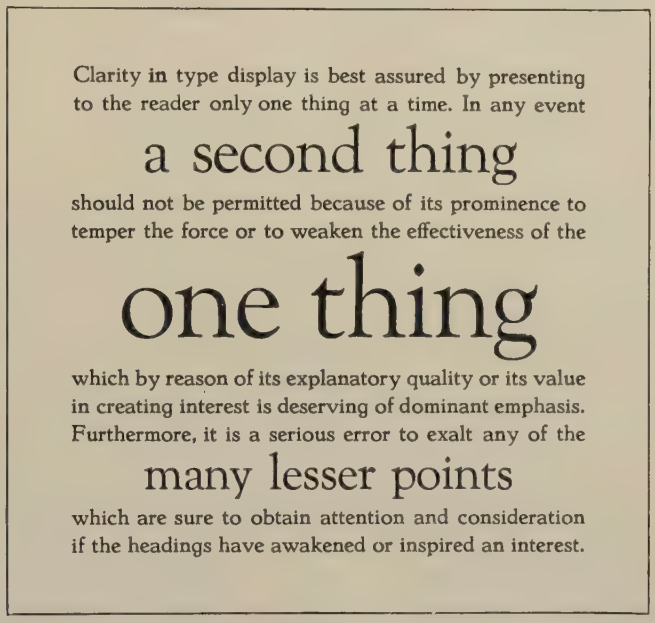

Clarity in type display is best assured by presenting to the reader only one thing at a time. In any event
a second thing
should not be permitted because of its prominence to temper the force or to weaken the effectiveness of the
one thing
which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis. Furthermore, it is a serious error to exalt any of the
many lesser points
which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

Figure 27

will depend largely on the points being logically presented as regards their importance and possibilities for creating interest, the selection of those points being referred to elsewhere.

Fig. 26 is shown in illustration of the point mentioned above. In this example the reader will note three lines of display, all set in much larger type than the eight point of the text. Of the three lines, "one thing" will, as a general rule, catch the eye first and the other two displayed lines will secure attention in the order of their size afterwards. Furthermore, these three emphasized lines,

or lines similarly related in practical everyday work, will, in the great majority of cases, be considered before the reader takes up the reading of the subordinate matter in smaller type.

The same three leading points are also presented in Fig. 27, though in different order. Even now the reader is most likely to see and read the line "one thing" first because it is the largest,

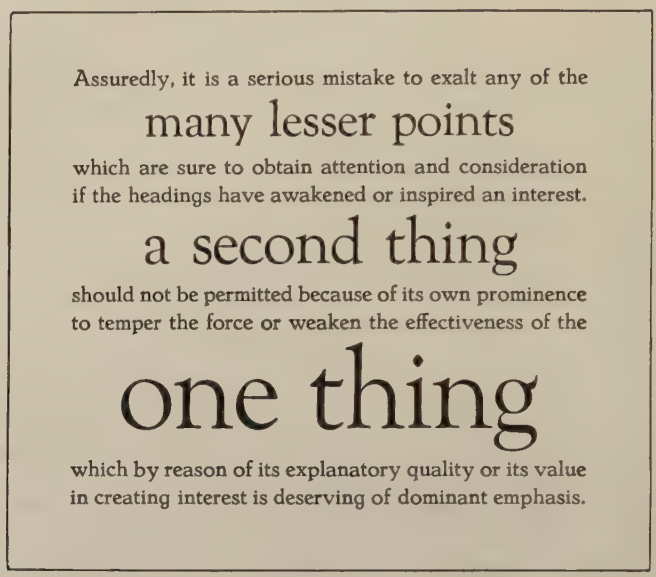

Assuredly, it is a serious mistake to exalt any of the
many lesser points
which are sure to obtain attention and consideration
if the headings have awakened or inspired an interest.
a second thing
should not be permitted because of its own prominence
to temper the force or weaken the effectiveness of the
one thing
which by reason of its explanatory quality or its value
in creating interest is deserving of dominant emphasis.

Figure 28

even though the second line in point of size has the advantage in position, being located where the eye of the reader naturally falls first. While the display is by no means as strong as Fig. 26, it demonstrates again the fact that we are attracted first by the things which are largest, boldest, or most different.

We manipulate further and secure Fig. 28, in which the order of arrangement found in Fig. 26 is reversed. The result is a much weaker display because the emphasis is not arranged according to the most natural progression, which is based on the practice of reading from the top to the bottom. The dominant display

should be at or near the top, as in Fig. 26, if the most effective results are to be obtained. Nevertheless, in so far as the interpretation of the matter by display is concerned, the same relative emphasis remains and the sense can scarcely be misunderstood. In almost every copy for display such logical divisions are to be found. Absolute order in their presentation must prevail if the most effective results are to be obtained.

In the opening chapter it was found that display has a double purpose, to attract attention and to interpret the meaning of the writer as an orator makes his oral discourse clearer by supporting his spoken words with pauses, emphasis and gestures. To state that type may "talk" is no idle boast. By subordination, permitting contrast and emphasis, we are not only able to gain the reader's eye, but to cause him to see the important points almost instantly, and in the order desired for the most logical presentation, on which such an appeal to his mind depends for success. Further than that, by the various degrees of emphasis placed on different words we are enabled to make the reader certain of the comparative value we place upon them. For an illustration of this, refer to Fig. 19 again and note the emphasis by size and the punctuation by spacing shown therein.

In summing up, let us repeat: the fundamental object in the use of type is to convey an idea or impart information from the mind of the writer to that of the reader. The force with which it strikes the mind depends primarily upon the amount of interest the reader finds in the emphasized lines, or the interest those lines may create within his mind, and, following that, upon how inviting and easy to read the details and particulars are made to appear through proper subordination in smaller type.

Subordination is worthy of careful consideration; if for no other reason, because a part to stand out must have something to stand out from. A commanding position is possible only with something subordinate to make such a position commanding.

In an orderly parade all of the marchers can not be drum-majors or marshals of the day. Display, too, may be an orderly parade if type is not permitted to gather as and appear like a mob, with every line so emphasized as to indicate an effort to give to all of them commanding positions and distinguished apparel.

To determine what parts of the copy are deserving of commanding positions, and which should be kept in the body, the compositor should place himself in the position of the reader and ask himself what features of the subject hold forth the greatest interest to him. These, if he thinks logically, will provide the cues for his emphasis. If uncertain, however, it is always safe to follow the advice of De Vinne, who quoted an old compositor giving advice to a novice at display as saying: "Read it over first. Understand what is wanted. Then ask, *Who? What? When? Where?* The answers you get are your cues to display." This is the only reliable advice that can be given. Of course, a word or set of words in no wise answering any of the four questions frequently makes the best display, but on the great majority of work, especially when there is some doubt, the questions furnish a safe and reliable guide past error.

In conclusion, a word of warning: If some artist, perchance, is to have a hand in the printed production he will usually be found to want a prominent place in the spotlight, and, if he is not watched, his work may attract so much attention that the reader will fail to understand what it is all about. Also, if the writer is not endowed with rare self-restraint he will try to say more than the space permits. It is the supreme duty of the compositor to correct these two tendencies and to insist that type and white paper be given proper consideration in the composition. White space, as we shall find in the following chapter, has a loud voice when properly used. It is, in fact, one of the most potent devices of display, yet indications of a lack of appreciation of its value are all too often found in printed matter of all kinds.

IV—WHITE SPACE AND MARGINS

SOME attention has already been given the matter of white space, but only in relation or incidental to other features heretofore under discussion. We found its fundamental effect illustrated in the opening chapter, where the foundation principles of display were considered in an introductory way, by the space placed between words to set them apart from each other and thereby make them more readily distinguishable as individuals. We also found that by setting apart from other lines of the display those groups of several lines which, taken together, expressed a single thought, comprehension was made easier and initial impression more forceful because the reader received them as a unit without conflict with any other lines or groups. Nevertheless, it was the white space, the greater amount appearing around such groups of lines than appeared between the lines themselves, and between other groups in connection, which caused these lines of type to appear grouped.

In general, the effect of white is to set apart the letters so they can be recognized, to separate the words so they may be readily distinguished, and to divide the matter into paragraphs, or groups, to afford respite to the reader as well as to interpret the meaning of the author. In these three respects particularly, it is closely identified with division or separation. White space also has much to do with emphasizing important parts, and, in the form of margins, serves to unify the whole composition and thereby create an effect suggesting distinctness of subject.

As stated in Chapter II, the white of the paper upon which we print represents the foundation upon which we build what may well be termed our typographic structures; in fact, it is the foundation of all our display work. The black type impression represents the constructive element which stands out. Too often, however, we note evidences of the belief that this constructive

element is the only feature of display worth consideration. This belief no doubt often accounts for the frequent use of larger and bolder types than are necessary or even desirable. We forget, it seems, that the white, although negative in itself, and although carrying no impression to the mind, is the very thing that makes our type impressions clear and distinguishable.

Specifically rather than generally speaking, we find the need of white space even in the individual letters of the type faces we print with. In their own construction the white space is more important than we stop to consider, its effect in the legibility or lack of legibility of the letters being marked. Even when perfectly printed, recognition of letters may be difficult if there is not in them an adequate amount of white space, as for instance in the center of the "o," the loops of the "p" and "b," the spot at the top of the "e" and at the bottom of the "a," and between the stems of the "m," "n," "h," and "u." One of our popular type faces, Cheltenham Old Style, is not as legible as some others, largely because of the facts set forth above, although its condensed shape also has an evil effect in that respect. As a matter of fact it is this condensed shape which accounts for the lack of white inside the letters. Cheltenham Wide is much more legible for the reason that there is more white *inside* the letters.

There must also be sufficient white space *between* the letters, else the eye may mistake "ol" for "d," "rn" for "m," etc. Fortunately for the compositor, he need not worry on this score. In the letters provided by the typefounder, and especially those roman characters where there is a ceriph extension which must have a place on the body of the type, the matter of space between the letters has been taken care of and no difficulty is experienced in distinguishing between them. Nevertheless in capitals, especially extended capitals, full-faced letters must often have extra space between or the appearance together of adjacent letters will effect queer combinations that may handicap legibility.

Admitted, as it must be, that there is need for white *in* and *between* the letters, as well as between the words, we come to the question of white space between lines, where it is likewise necessary. This matter, however, is also largely taken care of by the typefounder in the blank space that we call the "shoulder" which extends from the bottom of the letter itself to the edge of the type body. In amount this space varies from considerable to none at all, the size of the shoulder being determined by the length of the descenders, which vary in different styles. The space at the tops of small lower-case letters also provides some white, and this, like the shoulder, is regulated by the extensions above, the ascenders. Where the ascenders and descenders are exceptionally long, as in the Cloisters and Bodonis, we find that "leading" in large blocks of a single size is needless, that is for straight reading matter, not necessarily for display, where division may advantageously be greater. Other type faces, where the shoulder is small, are improved even for straight matter by line spacing. As a rule, however, in our better type alphabets, i. e., those which are most widely used, this shoulder is sufficient to make a form in which leads are not placed between the lines appear reasonably open and, therefore, easy to read.

From a strictly esthetic standpoint the appearance of most roman type styles is more pleasing in mass when lines are not leaded, the shoulder on the body being so regulated as to cause the black impressions of the type and the white space between words, letters, and lines to blend in an even gray. While we must admit the excellence of such composition from an artistic standpoint, as students of display who realize that typographical work must interpret and attract, as well as appear pleasing to the eye, we must not hold to that style of work except in the text matter of volumes printed for leisurely reading. In display we must have more illumination than in straight matter, and we must have that light distributed at the points where it will do the most good in

providing distinctions through division or separation. Adequate spacing of lines is necessary not only for the reasons outlined above but also to lead the eye along easily and to give the individual word the separation above and below which we admit it needs to the right and the left. Type must surely have a relief of white *in* and *outside* and *around* it to invite the eye and make it easy to read. Any word is clearer and more quickly grasped for the setting of white space in which it appears.

No absolute rules can be given to govern the exact amount of white space necessary around the various styles of type. As a general rule, however, small sizes of type require less leading than larger sizes, while bold-face requires more than light-face. Furthermore, and this is absolute, the characters used in certain lines frequently make it necessary to space differently even in the same block of type of uniform size. In a mass of eighteen point display, for instance, the first few lines may have an adequate amount of white space between, then there will be a line which, though spaced uniformly with those above, appears crowded because of the presence therein of a greater number of capitals and those lower-case letters having ascenders and descenders. In a mass of lower-case there may be a word or so emphasized in capitals. If there is not additional space above the line containing the capitals that line will appear to crowd the line above. Fig. 18 of Chapter III is an illustration in point. In this example the lines appear uniformly spaced because additional space was placed above the line in the body which is set in capitals. The compositor who goes ahead spacing all display lines uniformly, without giving consideration to these points, is not awake to the fine points of his craft and does not think of type in display as something to be read with ease and satisfaction.

In the indention of each new paragraph in the reading matter of a book or newspaper, or the body matter of an advertisement or circular, we discover another application of white space. This

small square of white makes a break in the regular outline of the page which arrests attention and makes the type appear inviting and easy to read. The effect of white space in this respect may be easily tested by selecting an example containing long paragraphs and one broken up into short paragraphs and comparing their effect. In good advertising, however, it will be hard to find one having long paragraphs, for advertising men, as a rule, have learned the advantage of the short paragraph. Its merits are also acknowledged with respect to news and story writing.

Figure 29

We now come to that part of the discussion of white space which involves the commonest understanding of its meaning. A line of type the size of that shown in Fig. 29 placed alone on a page the size of this would not provide the greatest possible amount of strength for it. Space would be wasted and the line would appear to be "lost." The proportions would be better if the line were set in larger type or if, as set, it were printed on a smaller page. It might be possible to find a point where the relationship of type size and space represented the ultimate in contrast along with economy of space, but it would be difficult to decide between several combinations of type and space that most nearly represented that point. While we would not declare that the relationship in Fig. 29 is perfect, it must nevertheless, be admitted that the line has an emphasis far superior to that in Fig. 30, where it is so closely surrounded by the same style of

border that the words are fairly smothered. To work efficiently, type must have breathing room, and in typographical display that means white space. Manifestly, close proximity of border to type handicaps the clearness and effectiveness of the type, and the effect of the border in Fig. 30 is identical with that afforded by the nearness of type in the same or an adjacent display.

The effect of adjoining displays, as in advertisements of the newspaper page, must be considered while work is being set or a heavy line or group of lines, or overheavy rules, in another space may command so much attention as to confuse the reader.

Figure 30

Furthermore, one space should not give the appearance of running into another. If advertisers are to get the advantages of what they pay for, care should be taken to preserve unity in their matter and to see that there is a distinct separation from the spaces belonging to others. Here again the advantages of white space are patent, for with an ample margin of white space between type and borders, advertisements will not only stand out more prominently as individuals, but they will not give the appearance of running together. Readers will not be confused in the reading of one by the obstreperousness of others.

In most of the advertisements appearing in the newspapers and magazines there is a noticeable disregard of the advantages of white space. The idea seems to have been to see in what large sizes of type they could be set or how much matter could be squeezed into the space. The spaces are too often completely filled—maybe there will be a pica space between the type and border, perhaps only a nonpareil—and the effect of congestion makes reading difficult, besides giving an inartistic appearance.

Reading matter ordinarily appears part of the way around all newspaper advertisements. The reading matter runs flush to the column rule, which in turn is flush to the border of the advertisement. If the type in the advertisement is set close to the border, the reading matter of the newspaper and the type of the advertisement virtually blend into each other. If a liberal amount of

Figure 31

white space appears between the type and border of the advertisement, the type of the advertisement will stand out more prominently and the chances for confusion will be greatly reduced. It will be emphasized in the same manner as the line is emphasized in Fig. 29 and not reduced to a nonentity as it is in Fig. 30.

We show above a group of advertisements, all of which are crowded and on the page that follows another group (Fig. 32) in which there is one having a sufficient amount of white space between type and border. A comparison of the two examples

should prove that the advertiser who objects to paying for some white space is in reality cheating himself, for it is plain that the central advertisement in Fig. 32 stands out much more than any one in Fig. 31, even though it is in direct competition with other advertisements set in bolder display types.

While experience has demonstrated that the most pleasing distribution of white space around an advertisement is obtained

Why waste a lifetime working for small wages,—when it's so easy to get into a Man's Job and earn a Man's Salary?
Be a Traffic Manager
Get into a new—clean—fascinating—high salaried—dignified profession that assures you a place on Easy Street. Traffic Managers needed everywhere. Field can't be crowded for years to come. A POSTAL BRINGS FULL INFORMATION
Interstate Traffic School
50 Traffic Building
Fort Wayne, Ind.
European Agency
London House, with good organization, is open to act as buying and selling agents for any article that can be advertised in Great Britain and France after the war. Payments against documents in New York. Correspondence invited now. Address Chairman, Kingsway Commercial Association, Ltd., Windsor House, Kingsway, London, W C. (Eng.)
TYPEWRITERS
FACTORY REBUILT
Save You

Figure 32

by placing approximately an equal amount at top, bottom and sides, nevertheless the most striking and effective distribution is obtained by massing the white space of the design in one or two places. Preferably it should be massed where it will provide the greatest contrast to the type, which is at the left side and perhaps at the top, for it is there that the reader starts to read. Such a distribution adds interest and variety from the humdrum, and the advertisements so handled fairly "pop" out of the page

and force one's attention to them. Figs. 33 and 34 provide a comparison of white space equally distributed in the conventional, uniform manner and massed in two places. Concentration, as in Fig. 34, suggests a greater amount of white space.

Confusion as to limits of display is not confined to different advertisements on the newspaper page; it is often experienced between the several sections of a single advertisement or some

--and with our
Army Doctors
A fact:
At the Medical Officers' Training Camp, Fort Riley, Kansas, last year, the largest-selling cigarette among these thousands of doctors and surgeons from all parts of the United States was Fatima.
FATIMA
—"just enough Turkish"

Figure 33

other displayed form. If the grouping of related lines increases clarity, as was indicated in Chapter I, the grouping of unrelated lines—and too great separation of lines that are related—must necessarily tend toward an effect of confusion.

While white space is the natural division between parts of a single advertisement, it seems that rules are the most popular. This is doubtless explained by the fact that typographical work is generally overcrowded and the rules will apparently do the

work in less space. Figuratively speaking, the rules "cut" apart the parts to be separated while white space must "spread" them apart. In spite of the apparent advantages of rules over white space for separation, because of the saving of space, there are disadvantages which far outweigh the advantages. If the rules are light and set close to the type, as they must be if any claims for saving space are to be advanced, they will not be very notice-

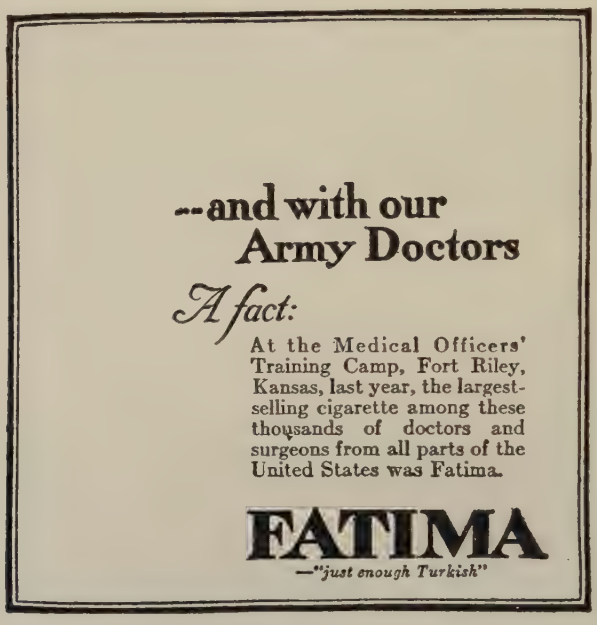

--and with our
Army Doctors
A fact:
At the Medical Officers' Training Camp, Fort Riley, Kansas, last year, the largest-selling cigarette among these thousands of doctors and surgeons from all parts of the United States was Fatima.
FATIMA
—"just enough Turkish"

Figure 34

able. We have often seen instances of this sort where the rules were so inconspicuous by reason of their lightness and close proximity to the type that they did not effectually accomplish their purpose, and as a reader we had to guard closely lest we passed over the rules into an adjoining display. When we have to be on our guard, naturally we can not be giving the close attention to our reading that is necessary for clear comprehension. On the other hand, if the rules are heavy enough to be quite

conspicuous they will, of course, function in separation, but then they may easily be the most prominent thing in the composition and, in consequence of that, detract from the prominence and handicap the effectiveness of the type adjacent, as in the case of borders. The conclusion must be that white space offers the safer as well as more natural expedient for separation between parts of display; instead of detracting from the strength of items that are separated, white space emphasizes them through contrast.

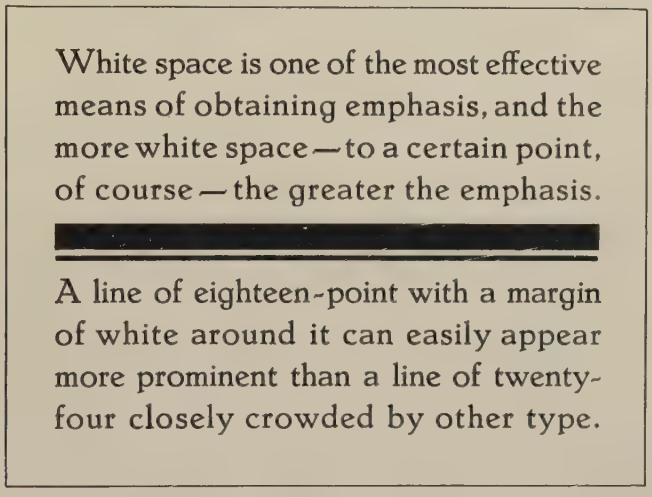

White space is one of the most effective means of obtaining emphasis, and the more white space — to a certain point, of course — the greater the emphasis.
A line of eighteen-point with a margin of white around it can easily appear more prominent than a line of twenty-four closely crowded by other type.

Figure 35

In Figs. 35 and 36 we have simple illustrations that demonstrate the truth of statements brought out above. It will be seen that the heavy rule in Fig. 35 completely separates the two parts of the form, but by its greater tonal strength, that is, its greater blackness, it dominates the composition and forces the type to the background. In Fig. 36 the rule has been removed, leaving blank or white space where the rule appears in Fig. 35. It can be plainly seen that the parts are adequately separated, yet, as is proper, they constitute the strongest parts of the composition. The type, not the medium of division, is emphasized.

Fig. 37 concretely exemplifies the folly of using heavy rules. The rules for underscoring nullify the effect of the rules used as cut-offs. They do so, first, because they are counter attractions. In addition, they have the effect of developing the background to a darker tone. Their use, if carried far enough, may all but eliminate white space, which provides the contrast that permits type to stand out. The difference between printing type in black

White space is one of the most effective means of obtaining emphasis, and the more white space — to a certain point, of course — the greater the emphasis.

A line of eighteen-point with a margin of white around it can easily appear more prominent than a line of twenty-four closely crowded by other type.

Figure 36

ink on black paper and printing it between heavy rules, in fact crowding in general, is only in degree. The more nearly the space between lines is filled with rules printed in black the more the force and clarity of those lines is impaired.

Removing the rules from Fig. 37 to establish more fully the above points — if, indeed, such logic needs any proof — would leave quite too much white space between titles of books and names of authors in relation to the amount evident between the latter and the descriptive matter. While the comparison would be more direct if Fig. 37 were rearranged, with rules eliminated and white space redistributed to indicate the proper relations,

Fig. 38, another book advertisement, similarly handled, makes it plain. There is no confusion as to the limits of each section, marked off by white space, and the headings stand out, which they most certainly can not be said to do in Fig. 37.

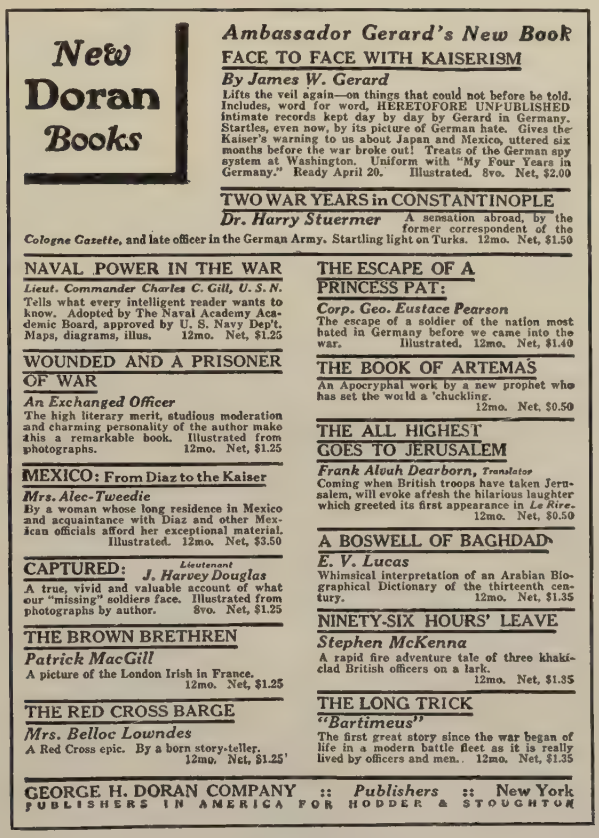

New Doran Books
Ambassador Gerard's New Book
FACE TO FACE WITH KAISERISM
By James W. Gerard
Lifts the veil again—on things that could not before be told. Includes, word for word, HERETOFORE UNPUBLISHED intimate records kept day by day by Gerard in Germany. Startles, even now, by its picture of German hate. Gives the Kaiser's warning to us about Japan and Mexico, uttered six months before the war broke out! Treats of the German spy system at Washington. Uniform with "My Four Years in Germany." Ready April 20. Illustrated. 8vo. Net, $2.00
TWO WAR YEARS in CONSTANTINOPLE
Dr. Harry Stuermer A sensation abroad, by the former correspondent of the Cologne Gazette, and late officer in the German Army. Startling light on Turks. 12mo. Net, $1.50
NAVAL POWER IN THE WAR
Lieut. Commander Charles C. Gill, U. S. N.
Tells what every intelligent reader wants to know. Adopted by The Naval Academy Academic Board, approved by U. S. Navy Dep't. Maps, diagrams, illus. 12mo. Net, $1.25
WOUNDED AND A PRISONER OF WAR
An Exchanged Officer
The high literary merit, studious moderation and charming personality of the author make this a remarkable book. Illustrated from photographs. 12mo. Net, $1.25
MEXICO: From Diaz to the Kaiser
Mrs. Alec-Tweedie
By a woman whose long residence in Mexico and acquaintance with Diaz and other Mexican officials afford her exceptional material. Illustrated. 12mo. Net, $3.50
CAPTURED: Lieutenant J. Harvey Douglas
A true, vivid and valuable account of what our "missing" soldiers face. Illustrated from photographs by author. 8vo. Net, $1.25
THE BROWN BRETHREN
Patrick MacGill
A picture of the London Irish in France. 12mo. Net, $1.25
THE RED CROSS BARGE
Mrs. Belloc Lowndes
A Red Cross epic. By a born story-teller. 12mo. Net, $1.25
THE ESCAPE OF A PRINCESS PAT:
Corp. Geo. Eustace Pearson
The escape of a soldier of the nation most hated in Germany before we came into the war. Illustrated. 12mo. Net, $1.40
THE BOOK OF ARTEMAS
An Apocryphal work by a new prophet who has set the world a 'chuckling. 12mo. Net, $0.50
THE ALL HIGHEST GOES TO JERUSALEM
Frank Alvah Dearborn, Translator
Coming when British troops have taken Jerusalem, will evoke afresh the hilarious laughter which greeted its first appearance in Le Rire. 12mo. Net, $0.50
A BOSWELL OF BAGHDAD
E. V. Lucas
Whimsical interpretation of an Arabian Biographical Dictionary of the thirteenth century. 12mo. Net, $1.35
NINETY-SIX HOURS' LEAVE
Stephen McKenna
A rapid fire adventure tale of three khaki-clad British officers on a lark. 12mo. Net, $1.35
THE LONG TRICK
"Bartimeus"
The first great story since the war began of life in a modern battle fleet as it is really lived by officers and men. 12mo. Net, $1.35
GEORGE H. DORAN COMPANY :: Publishers :: New York
PUBLISHERS IN AMERICA FOR HODDER & STOUGHTON

Figure 37

There is an additional and decidedly important advantage afforded by the use of white space in display. Unless we resort to a black and white contrast, that is, employ bold-face type for the lines which it is desirable should stand out against the gray background formed by the subordinate matter set in light-face type, it is necessary to set off with white space the lines to be

emphasized from other matter. Any display line, however, black or light, is more effective against a white background.

Emphasis must not be considered as being secured only by large and bold types. Compositors who work according to that

New Harper Books
Ludendorff's Own Story
By Erich von Ludendorff
Written from the actual records of the German general staff, this is the first inside story of the war as Germany fought it. It will be the most discussed book of the war and the historians of the future will lean heavily upon it.
Illustrated. Maps. 2 vols $7.50
Raymond Robins' Own Story
By William Hard
The story of the man who was there, it is written with a thrilling vividness by William Hard. Mr. Robins went to Russia for the Red Cross in the early days of Karenski. A dramatic and thrilling narrative of adventure.
Illustrated. Crown 8vo. $2.00
What Outfit, Buddy?
By T. Howard Kelly
As Jimmy himself would say "This ain't no war book It's just a lot of fun that happened to happen Over There." If you would laugh and chuckle, come along with Jimmy on his marvellous A.W.O.L.
Illustrated. Post 8vo $1.50
Michael Forth
By Mary Johnston
This popular author has written a mystical novel of Love and Immortality. A book that touches deeply the thoughts, desires, and dreams of humanity today. $1.90
A Year as a Government Agent
By Vira B. Whitehouse
Mrs. Whitehouse was the first woman to be honored with an important and rather delicate mission abroad. The story of the resourcefulness of this American woman makes one of the most striking sidelights of the war.
Illustrated. Crown 8vo. Cloth. $2.75
The Psychology of Bolshevism
By John Spargo
Just as Mr. Spargo's book "Bolshevism" disclosed in sharp outline the Russian Bolsheviki, this book—a companion volume—lays bare the reasons back of the world phenomena of unrest.
Post 8vo. Cloth. $1.35
The Doughboys' Religion
By Judge Ben Lindsey and Harvey O'Higgins
People are asking: "Well, did the war cleanse our souls? Are we all regenerated by our baptism of fire?" Here is an answer
Post 8vo. $1.25
Duds
By Henry C. Rowland
"The world is full of duds. Any day something terrible may happen," said the good old Czech Baron, as he sent off Capt. Plunkett, U. S. A., on his mission of running down traders in German loot. This is Henry C. Rowland's most spirited tale.
$1.75
Open Gates to Russia
By Malcolm W. Davis
Not a war book, but a thoroughly practical and authoritative book about the opportunities which Russia will offer in her coming period of reconstruction, written by a man who knows Russia and her people.
Illustrated. Crown 8vo. Cloth. $2.00
Hither and Thither in Germany
By William Dean Howells
All the charm of Europe before the war lives in these pleasantly moving pages. The large following which take delight in every book of this master hand will find here a shrewd humor and the firm, tranquil style they have learned to love.
Frontispiece. Post 8vo. Cloth. $2.00
Our Unseen Guest
Anonymous
In this extraordinary book we have an interesting example of communications purporting to come chiefly from a young man who was killed during the World War—a person about whose existence there is no question.
Crown 8vo. $2.00
The Strangers' Banquet
By Donn Byrne
Here is the story of Derrith Keogh, the daughter of that old Irish rover of the green seas, Shane Butler Keogh, and of romance and love as it came to her.
$1.75
HARPER & BROTHERS. Est. 1817

Figure 38

assumption are ignorant of or forget the most potent factor of emphasis, and that factor is contrast. White space, moreover, is one of the most effective means of obtaining contrast, and the more white space, up to a certain point of course, the greater the contrast. To prove this we must demonstrate that one display-line will have the same prominence as a larger one if the former

is separated from the subordinate matter by white space and the latter is crowded closely thereby. Figs. 39 and 40 provide a comparison which should establish that fact. While in Fig. 39 the one emphatic line may be read at a greater distance than the displayed line in Fig. 40, it can not be said that the line in Fig. 39 is more prominent or more readily seen and read at the usual

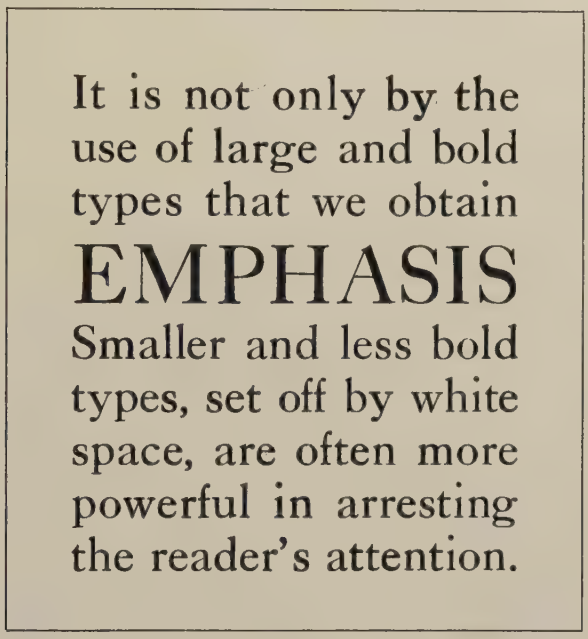


Figure 39

reading distance than the line in Fig. 40. Neither is large enough for poster work and hence must be considered as being read at the proper reading distance for newspapers, magazines, etc.

Since, at reading distance, legibility is improved as the size of type is increased from the smallest up to twelve or fourteen point, and as larger sizes are no more legible, and less readable, the only advantages of types larger than those mentioned are in emphasis and general impressiveness. Since, furthermore, the

limits of our spaces restrict the size of the type we can use, it is apparent that when we set the text matter larger than necessary for purposes of legibility we sacrifice our opportunities for the effective display of the feature points, not only with respect to size, but with respect to the contrasts of size and white space. If, as we have seen, surrounding white space adds emphasis to a

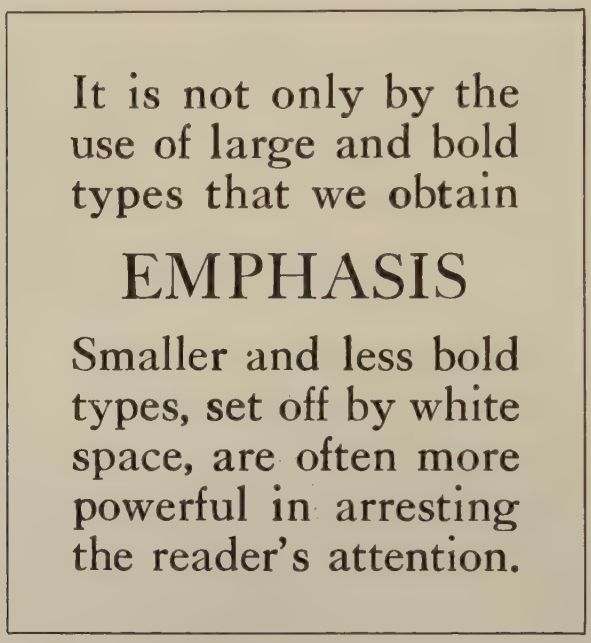

It is not only by the use of large and bold types that we obtain
EMPHASIS
Smaller and less bold types, set off by white space, are often more powerful in arresting the reader's attention.

Figure 40

word sufficient to make a size smaller of type more quickly seen at the average focal distance at which the matter is to be read, why should we not employ the emphasis of white rather than the emphasis of black, gain a little force, save a little space perhaps, and, incidentally, give the type freer play in order to make the artistic effect more pleasing to the eye?

Fig. 41 is reduced from the page of one of our national magazines, on which the type was 48-point. No border appeared

around it, the measure of the advertisement being the same as the reading pages. Can it be said that this advertisement is more effective than the one shown in Fig. 42? Certainly it was not as legible at ordinary reading distance or as inviting to look at.

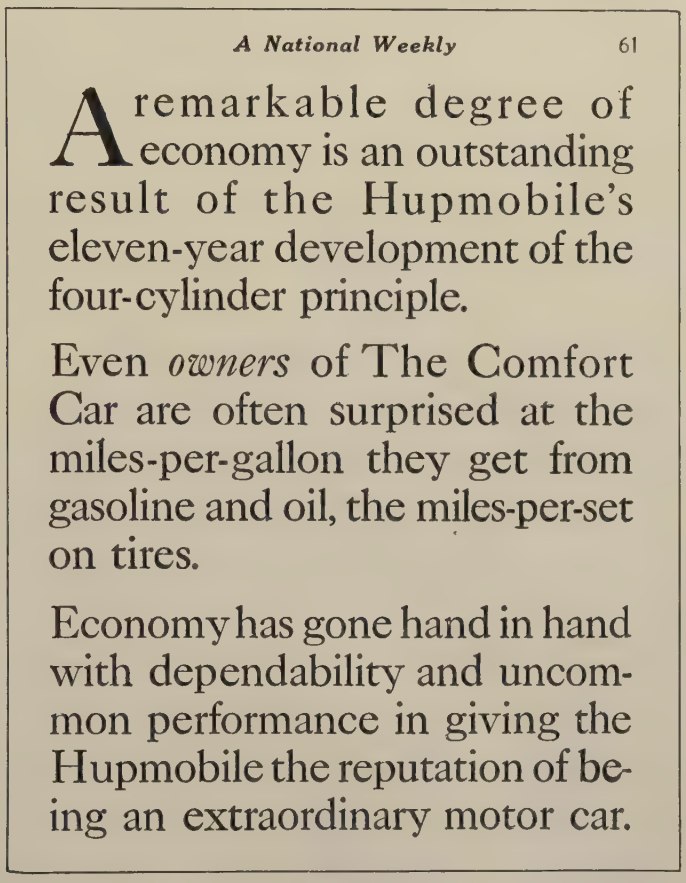

A National Weekly 61
A remarkable degree of economy is an outstanding result of the Hupmobile's eleven-year development of the four-cylinder principle.
Even *owners* of The Comfort Car are often surprised at the miles-per-gallon they get from gasoline and oil, the miles-per-set on tires.
Economy has gone hand in hand with dependability and uncommon performance in giving the Hupmobile the reputation of being an extraordinary motor car.

Figure 41

Thinking that printing prices are high, and in an effort to get the most for his money, the purchaser of white space, whether it be by the inch or agate line in magazines and newspapers, or by the ream for circulars and broadsides, far too often covers his space with the greatest possible amount of text. Overcrowding

in display is quite likely to turn the readers away from, or cause them to overlook, matter which might otherwise be of interest. It can scarcely be said that overcrowding in typography effects an absolute demolition of our structures, for, however crowded,

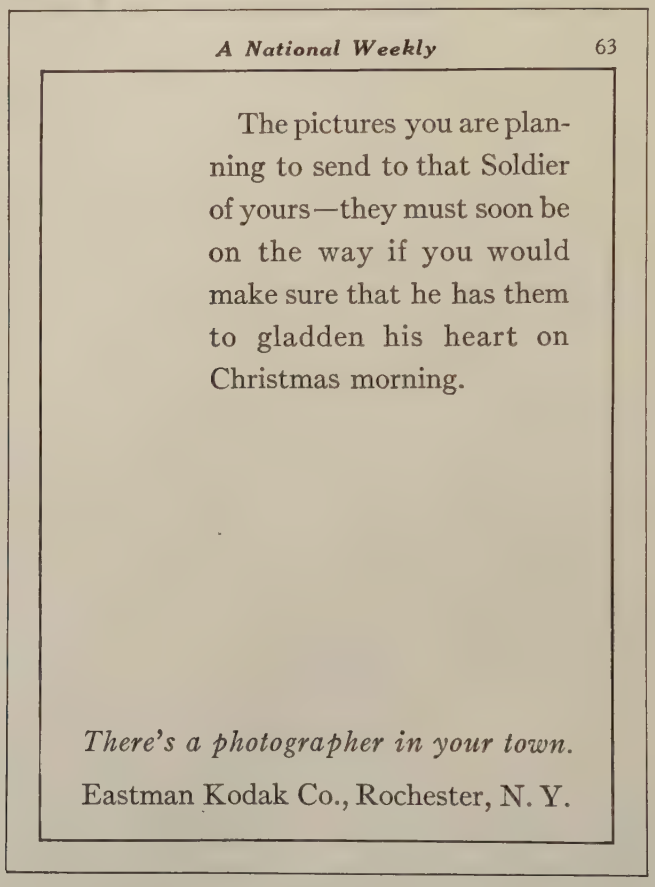

A National Weekly
63
The pictures you are planning to send to that Soldier of yours—they must soon be on the way if you would make sure that he has them to gladden his heart on Christmas morning.
There's a photographer in your town.
Eastman Kodak Co., Rochester, N. Y.

Figure 42

our displays may be read, even though some effort must be spent in the operation. Nevertheless, crowding brings display to a low level where it stands a much greater chance of being overlooked and of being turned away from, and also where its efficiency in interpretation is very decidedly reduced.

V—TYPE STYLES IN DISPLAY

DISPLAY is not based on any one man's taste, nor is its correctness to be gaged by personal likes and dislikes. Despite that, and although based on reliable laws, display represents a serious, complex problem, even when considered only in relation to the interpretation of ideas, its primary function—that is, making words in print clear and easily comprehensible. When one adds the requirements for an attractive appearance necessary to get attention, the problem requires even more care and thought. The display compositor will do well, therefore, not to increase his task by attempting to use several styles of type together while endeavoring to give a design unity and style of its own. To employ several styles is to multiply the difficulties in the way of effective display.

Though several devices of display, if utilized, will aid in the attainment of unity in a design, and thereby cause it to appear individual, and to hold together, none is so certain as the practice of using but one type face in a design. The restriction to a single font, however, is not so close at that when one considers the single font may embrace both the capitals and lower-case of the roman, as well as capitals and lower-case of the italic. These variations are afforded in a number of thoroughly satisfactory series or families. Thus, we have four changes, and we have not taken into consideration at all the variations afforded by the different sizes of a complete series. Size, moreover, can scarcely be said to afford a variety of style, though capitals and lower-case characters are sufficiently distinct to encourage some differences of opinion as to their association in display.

In Fig. 43 we find that with one common roman face and its companion italic, which two must be considered as one general style, seven noticeable changes can be secured. This example, remember, is not claimed to be a model of display, being given

merely to demonstrate the possibilities for variation in a single series of type. There are, as a matter of fact, too many changes for so few words; the form, in fact, is overdisplayed—a serious fault. However, it is plain that there is greater unity in Fig. 43, overdisplayed as it is, than in Fig. 44, where the changes are not merely to different forms of the same style but to different styles. Fig. 45 in contrast with Fig. 44 illustrates how greater unity and

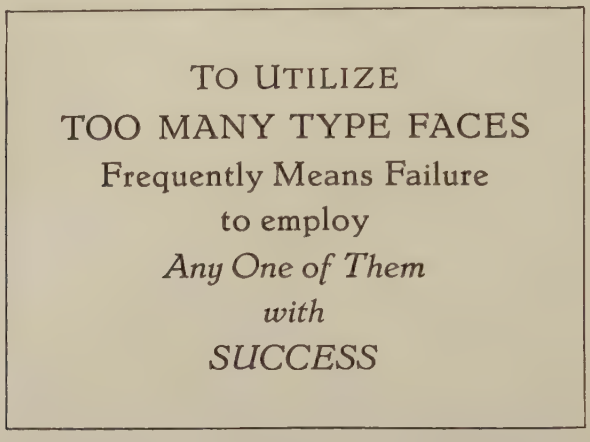


Figure 43

better emphasis result from the employment of several forms of a single pleasing and legible roman face.

It is difficult to understand the purpose of any such work as Fig. 44; it represents a type of display without basis in reason. The compositor could not consider he was unfolding the sense of the copy, the appearance being such as to indicate that he was endeavoring to provide a catalogue of the office's type equipment, in which effort he succeeded admirably.

Display, when brought down to such a level, loses its value; it becomes mongrel. In this connection a homely example seems apropos: A trained eye is not necessary to distinguish between the thoroughbred animal, true to type in every detail, and the mongrel, a cross between two or more breeds. A thoroughbred

is always provocative of admiration, and in his distinctiveness and trueness to type delights the eye owing to the natural appeal of harmony and form. While by no means the most beautiful of God's creatures, the slim and graceful thoroughbred greyhound has a beauty in his consistency, his harmony, that is pleasing to those who admire his peculiar proportions. The same is true of the squat, bulky, and broad bulldog. But what is the result when

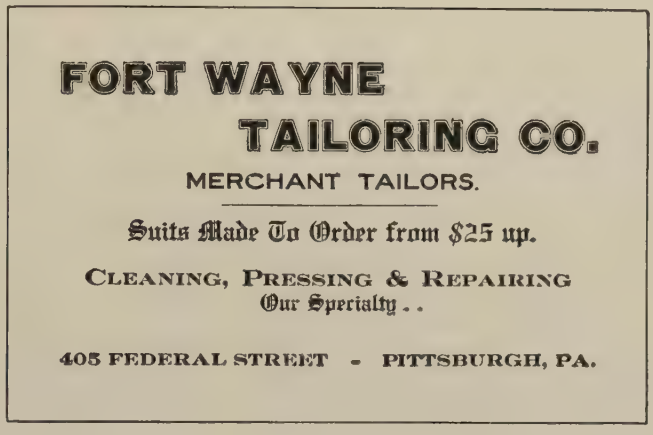


Figure 44

these dogs are crossed? A mongrel. In the crossing of animals every feature is altered, and the new type is not as bad looking as if the head remained bulldog and the body greyhound.

In like manner, printing may be of the mongrel variety, or it may be thoroughbred. One way in which it is made mongrel is by the mixture of various type faces of varied shape, tone, and characteristics. The mongrel in type design, however, is worse than the mongrel dog, for there is not that slight inclination to one or the other in all features. The differences are not modified. Figuratively speaking, the head remains bulldog and the body greyhound. Typographical designs are thoroughbred in their consistency, hence harmonious, when only one style of type is used, and when decorative details are of related form.

A single composition should first of all convey the idea that the various groups, or lines, are parts of one whole which relates to one subject. In later chapters, special attention will be given to the division, or punctuation, of copy by means of display—the breaking up for distinctions and emphasis—but even those considerations must be accounted as subordinate to, or within, the principle of unity. To adjust words in type so as to indicate

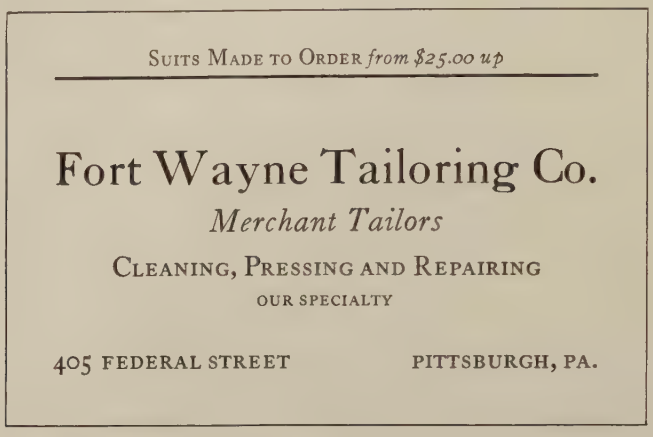


Figure 45

their proper relation, to divide and enlarge them in order to develop their meaning, and not destroy cohesion, is a delicate matter, worthy of the compositor's most serious thought.

Obviously, a design that is set in one series of type will be consistent in style. The compositor has no occasion to worry whether one line is going to appear well beside its neighbors when the design is confined to a single style of type. With one style only, type harmony is obviously certain and one of the main difficulties of the compositor is removed. He can then give his undivided attention to the other devices of display. Under such conditions, he is given a better foundation for building up the structure of his display, so that, when he is fitting together his lines of various sizes, and selecting his words and phrases

for emphasis and subordination—giving consideration all the while to balance, proportion, tone, white space, etc.—he does not have to make readjustments to compensate for difficulties arising from any changes in the style of letters.

While advocating the advantages of one type face for each design as a general rule, which are manifest, it would be absurd to insist on such practice in every instance. Occasions will arise where the contrasts provided by one series of type, although giving noticeable distinctions, are not strong enough. Variation in size, too, may be employed until it loses its effect. Type display must not be permitted to become monotonous and uninteresting. While there are many occasions where all the interest of appearance that is necessary may be secured by the employment of a single series, the nature of the copy, as well as the surroundings, often make it desirable to resort to some change.

Unity, a very essential element of beauty, as stated before, is the result of consistency in the character of the parts, and an orderly adjustment of all parts to each other and to the whole. In its most literal sense, unity requires uniformity in type styles throughout a design. Harmony, however, does not depend upon the restriction of type to one style; and it is not impossible to combine two styles in a design with good results.

A pleasing example of harmony of contrast is found in the combination of Caslon Text or Priory Text and the old-style Caslon roman face (Fig. 46). Such a combination often affords an effect of richness which is difficult to surpass. The text, or black letter, in contrast, emphasizes the simplicity of the roman, while the roman, in turn, and by comparison, accentuates the beauty and dignity of the text. One thing should be kept in mind, however, when employing such combinations: only a little of the decorative text should be used. Too great use causes it to appear common and overcomes the effect of contrast afforded in the greatest degree by the use of a little, thereby defeating

the entire object of its employment. The Marchbanks Press, for example, will display an occasional line in Caslon Text for the purpose of lending "color" to brighten work otherwise set in Caslon Old Style, or for emphasis, but the former is invariably used with restraint. The text letter is employed for relatively large display lines, in which case its variation from the roman is quite pleasing and thoroughly harmonious.

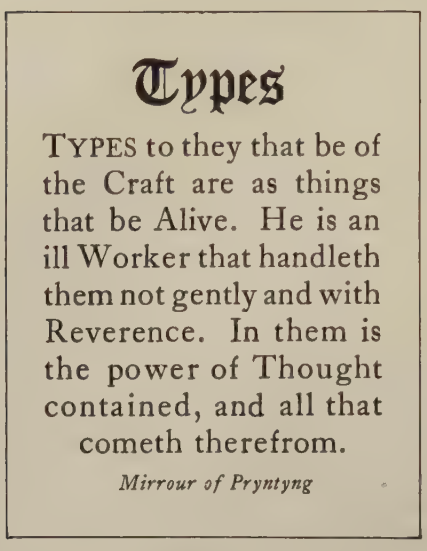

Types
TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.
Mirrour of Pryntyng

Figure 46

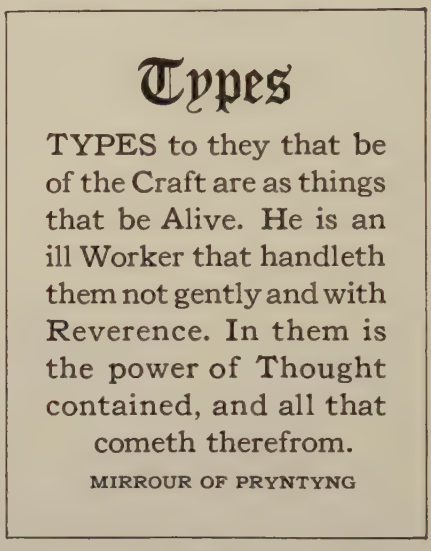

Types
TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.
MIRROUR OF PRYNTYNG

Figure 47

If we substitute Old Style Antique, or some similar style, of which the excellent Bookman is an example, for the Caslon, we have also an agreeable effect, which, though a trifle heavy, can be advantageously employed where a medieval effect is desirable. With dark-colored papers, where Caslon would prove too light, this combination of types is excellent (Fig. 47).

Exceptional contrast occurs when either Blanchard or Post is employed with an old-style roman letter (Fig. 48). The bond between these quite different styles is evidenced in the rugged individuality of the letters in each of these fonts. An old style

antique and roman old style unite in forming a more pleasing combination, however, while affording a less violent contrast. Employed together, the antique for headings and the roman for body matter, these faces result in a pleasing page (Fig. 49).

Rather than name any other combinations, we will get at the bottom of the thing and consider the factors that determine the degree of harmony or contrast existing between types.

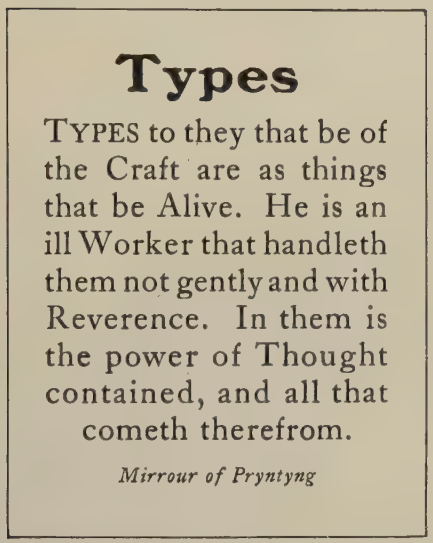

Types
TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.
Mirrour of Pryntyng

Figure 48

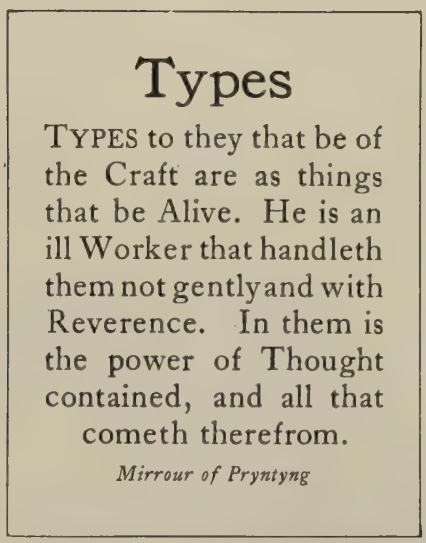

Types
TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.
Mirrour of Pryntyng

Figure 49

As has been stated, unity, the ultimate in related harmony, comes from the use of one style of type throughout. It results in maximum enduring beauty. Harmony is broader and prevails when types that are different yet closely related in some way are combined. The nearer they are alike, of course, the closer the harmony. Then comes harmony of contrast, the association of types that are still more unlike each other, but between which there is a definite bond, as, for instance, a bold and light face of the same series. Old English, with roman or antique, as shown in Figs. 46 and 47, is a harmony of contrast, subject, however,

to certain conditions of shape to be indicated in a later chapter. Beyond combinations of harmony of contrast come those that involve types between which there is no bond and clash.

The line between contrasts that get by and those that clash is uncertain; it varies with the point of view of different people, and according to their esthetic sensibilities. Hence, and although what follows will help define that line, safety lies in close harmony between types, with dependence for display effects placed in changes of size, manipulation of white space, etc.

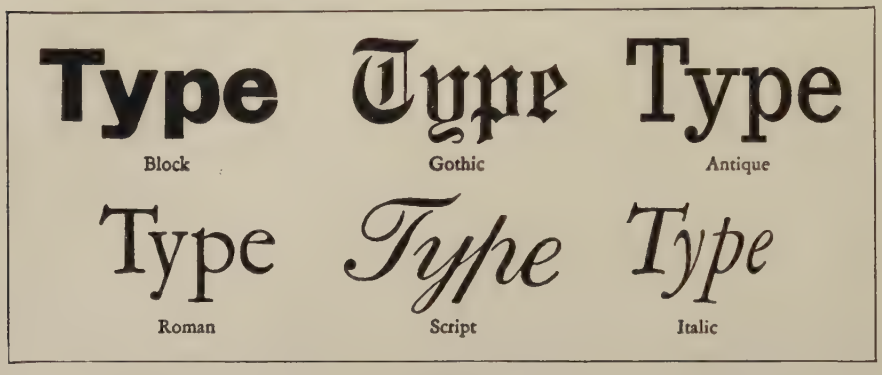


Figure 50

To begin with, all type faces fall into one or another of five broad divisions: (1) Gothic, also called text, black letter, and, most commonly, Old English; (2) Roman; (3) Italic; (4) Script; and (5) Block, generally and yet incorrectly called gothic. The roman form, in turn, is subdivided into (1) old style, (2) antique, and (3) modern. All forms except the last mentioned, i. e., modern roman, are illustrated in the panel above.

It is obvious that harmony will be closer if both members of a combination are antique than if one is antique and the other a basic roman. Equally obvious is the fact that the bond between the two styles of letters, antique and pure roman, is closer than that between either style and the block form. The relationship between the block and antique, moreover, is manifestly nearer

than that between pure roman and a block letter. The antique is monotone, like the block, and the square-cornered serifs of the antique style plainly reflect the angular character of the block. The latter is a particularly unpleasing contrast with any of the others, and is notably bad with Old English or Script. Despite its relationship as to slope with italic, the script is an imitation of handwriting, with letters joined, whereas the italic is essentially a *drawn* letter, in fact roman inclined to the right. The two do not harmonize. Script, in fact, is a style without a relative. It is better with a contrasty roman having hair-line upstrokes than with any other form, the bond being the hair lines. Roman and italic of the same series, as shown in Fig. 50, represent the closest harmony between different faces possible to achieve.

Remembering that the closer the relationship as regards all details of design and form the closer the harmony will be, and that, inversely, the more decided the difference the greater the contrast, the suggestions indicate the method of determining the relationship between any two styles of type.

Now, for finer distinctions. It has been incidentally stated that our roman letters are of three kinds: old style, antique and modern. The antique was shown in Fig. 50, where the roman face exhibited is old style. Subtle though they are to the casual observer, the differences between the old style and modern are decided when the letters are closely examined (Fig. 51).

The most obvious distinction between old style and modern is seen upon comparing the relationships of stems and hair lines. There is comparatively little difference in thickness of the lines in the former, whereas modern roman types are distinguished by a rather decided contrast between the thin and thick elements. To appreciate the other distinctions it must be kept in mind that all type design is influenced by handwriting.

Whenever we write with a pen the downstrokes are heavier than the cross strokes; so the vertical lines are thicker than the

horizontal ones in every well designed type. Fundamentally, the difference between an old style and a modern letter is in how the pen is held. To write old style the nib of the stub type pen is slanted with relation to the line of writing, while for modern the pen is held at right angles to the line. These two positions of the pen naturally influence differences in curve and finish.

The stroke for lower-case "a," for instance, begins with the small point at the upper left-hand corner of the letter, passes over the arch at the top, then turns downward into the stem and

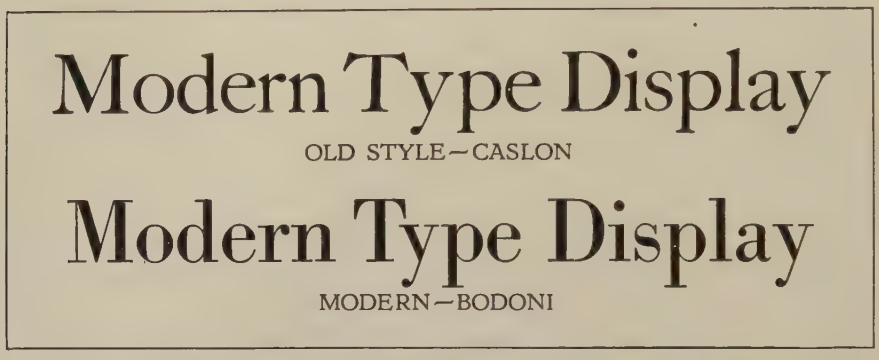


Figure 51

terminates with a little upward flick. (A second stroke makes the loop.) When the pen is held on a slant, as by those who lettered the early roman manuscript books, the arch at the top thickens gradually, that is, throughout the complete curve. The hair-line portion is necessarily quite short. In doing modern style letters, however, the pen is held at right angles to the line of writing; the expansion does not commence until the downward stroke is begun, and then abruptly. The arch in modern letters is, therefore, a rather long, thin hair-line. Delicate blending and ease of line are characteristic of old style type, which is less accurate in construction, but far more graceful, than the modern style. The more regular modern, on the other hand, is business-like rather than esthetic, and also brilliant in color.

Serif formation in modern and old style type faces differs very decidedly. The serif at the top of old style tilts in conformity with the slant of the pen, whereas the horizontal serif peculiar to the modern (Fig. 51) results from the perpendicular position in which the pen is held, making a hair line as it moves along horizontally. These characteristics of tilt and perpendicularity appear in all lower-case letters and to a more limited extent in capitals, and are particularly noticeable in the Cloister "o." Serifs may be divided into two groups; angular serifs, terminating the

Figure 52

ends of the stems and hair lines, as at the top of "n" and at both top and bottom of "d;" and cross line serifs as at the bottom of the "l" and "p," the tops of "y" and on most capitals.

The serifs of old style types are characteristically bracketed where joined to stems, whereas in some modern faces, notably the Bodoni alphabets, there is no such finishing touch. In Scotch Roman, a transitional type face, more modern than old style, however, the serifs are bracketed to the stems.

Obviously harmony is closer between two old style romans or two modern romans than between a modern and an old style, in fact it is seldom advisable to combine the two forms.

Roman old style faces are in turn divided into two groups, (1) those that closely follow the Italian forms, as, for instance,

Can You Recognize Types?

Here Is a Comparative Showing of Typical Members of Various Type Groups. Tear It Out for Future Reference

Old Style Faces

These are usually characterized by slight contrast between the light and heavy strokes and by diagonally sloping serifs. Old style letters always have a free-hand look whereas moderns suggest the use of ruler and compass in their design.

TYPES vary in their characteristics, t

BENEDICTINE is an example of the group of faces that have been adapted from XVth Century Italian types. They come directly from the fountain-head of roman letter design and show that letter in pure form with all its hand-wrought characteristics.

TYPES vary in their characteristics, t

ELZEVIR NO. 3 is a French Old Style face developed about the time of Louis XV. It has all the daintiness and elegance that we expect in any artistic product of that period and in addition is compact without looking compressed so that it gives a high word count.

TYPES vary in their characteristics, the c

CASLON OLD FACE most popular of all old styles, is a face that adapts itself to almost any kind of composition. Irregularities that are apparent on examination of its individual characters contribute to its beauty and legibility when combined into words and sentences.

Modern Faces

These are drawn with a greater geometrical exactness than the old style letters. Note the square serifs, the sharp distinction between the light and heavy strokes and the round finial balls on the lower case a, c and r.

TYPES vary in their characteristics, the c

BODONI shows clearly the distinguishing characteristics of the modern face in the roundness of its curves and the squareness of its angles. The eye is attracted by the brilliant sparkle of its sharply contrasting elements. Bodoni Book is better suited to continued reading.

TYPES vary in their characteristics,

CENTURY is one of the more utilitarian modifications of the modern letter. Comparison with Bodoni shows its similarity of design, with the modern characteristics less marked.

Transitional Faces

There are a few faces that are partly old style and partly modern in derivation and design.

TYPES vary in their characteristic

SCOTCH ROMAN may be described as a modernized old style. It is said to have originated through the efforts of type-founders to meet the popularity of the Bodoni types by putting square serifs on their old style letters. Note the serifs are strengthened by brackets.

TYPES vary in their characteristics, the chie

CHELTENHAM was created to meet certain present-day printing requirements. It was designed for the Linotype Company after an exhaustive investigation of the factors in letter-design that make for easy reading. It has compact serifs, long ascenders and an even color.

A Set of De Luxe Specimen Brochures Giving a More Complete Showing of These Faces Will Be Sent on Request

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY

Department of Linotype Typography

461 Eighth Avenue, New York

Figure 53

Cloister, an adaption from Jenson's "white letter," and (2) those of Dutch extraction, like Caslon (Fig. 52). The former are somewhat heavier and more monotone than the latter. Harmony is better between two of one class than between a face of one and a face of the other. Forum capitals, an Italian form, make more sympathetic display for Cloister than for Caslon, although one should not fear a combination of the two kinds of roman old style, especially if the heavier type is used for display.

To supplement and to an extent summarize this discussion of the characteristics of types, which, by the way, is incidental to the main topic of display, Fig. 53 is shown. It exhibits three old style roman letters — Italian, English (from the Dutch), and French — two moderns, and two transitional faces. The first of the two transitional faces inclines toward the modern, and the second, Cheltenham, toward old style, as it is called.

There are styles of widely different degrees of tone (blackness or lightness of color), that family relationship brings into harmony. Notable examples of this fine idea are found in the Cheltenham, Caslon, and Cloister families, which are pleasing, legible and thoroughly consistent as to design throughout. The handsome Cloister group, representing this family relationship, is shown in Fig. 54 on the following page.

It now seems pertinent to set down some rules for avoiding bad combinations. Condensed and extended type faces can so seldom be employed successfully with regularly proportioned letters, even of the same family, that it might be well to make a rule never to use condensed with regular, extended with regular, or, even more important, condensed with extended. The family relationship in design features is not sufficient to bridge the gap between such extreme shapes as Cheltenham Bold in extended and extra condensed form. This one feature, however, is more properly covered in the chapter on shape harmony, our purpose here being to consider only features of letter design.

Type faces characterized by curves, distortions, etc., are not necessary, in fact, generally harmful. As this is written, the craze of modernism has brought many weird foreign types to America, and these have influenced or forced our founders to evolve some

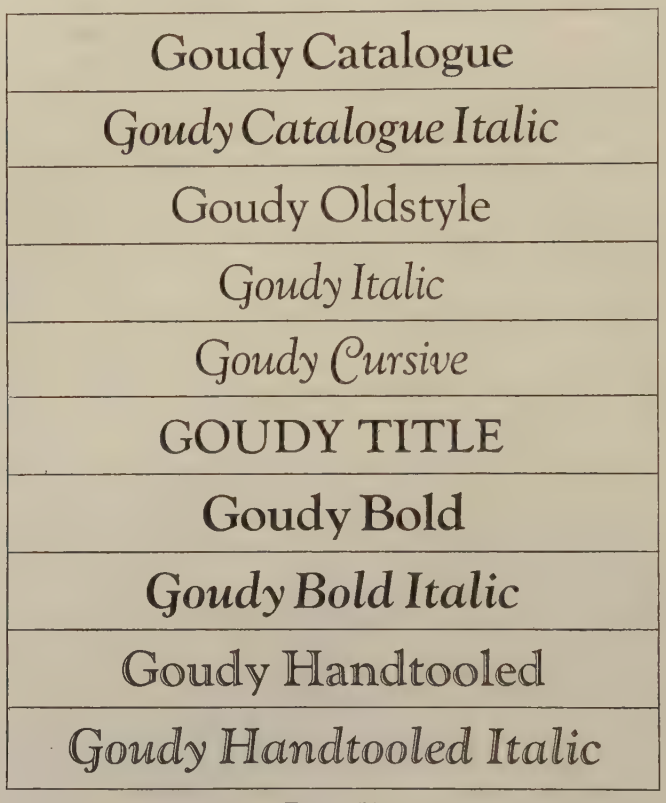


Figure 54

of their own. However loudly champions of this typographical mode may shout—and try to justify their liking for what is not likable by saying it is "invention"—it can not last. We have passed through the same thing before and will get our feet on the ground again. Such characters as we refer to (Fig. 55) have nothing in common with the essentially legible styles that must be employed for text matter, and would not be acceptable for it.

Some of the less extreme decorative styles may be employed effectively on jobs of few lines, like Fig. 56, but success is usually due to the fact that no other style is used, also because there is

Figure 55

little matter to comprehend. Trouble is bound to arise when such styles are associated with others, especially of their own kind. For proof of this vizualize two of the styles shown above used together in one advertisement. A clash is almost as inevitable, too, when such ornamental types are combined with standard romans having the fewest "distinctive" features.

Type faces should not be selected because they are unusual, novel, and distinctive. Something of legibility and considerable of dignity must be sacrificed to secure those qualities. The most legible type faces, plain romans, are of old forms, permitting of little modification without sacrifice in other and more important features, and we have many beautiful romans that are legible.

Figure 56

When one has assured himself that two type faces may be associated agreeably, he must remember that the introduction of a third increases his opportunities for going astray, for the third must harmonize with the other two. A fourth, it is evident, must have remarkable fitness if it is to harmonize with the other three. One must weigh carefully any reasons for the employment of a third or fourth style before taking the chances which follow its use. More than two styles in a design are not necessary in one out of a thousand jobs; in fact, and we know we are repeating

a thought already made several times, the use of two styles is almost as seldom required. Although it may result in the strongest contrasts of all, change of face is only one way of obtaining emphasis—and by far the most dangerous one, too.

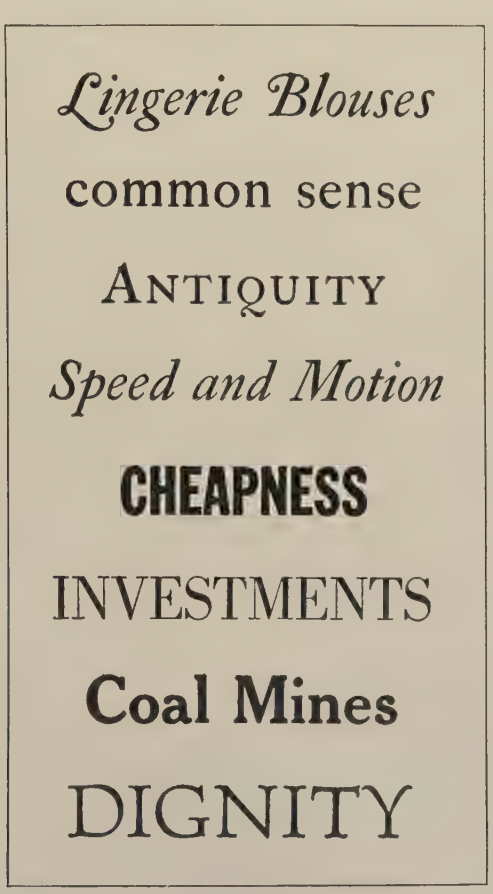


Figure 57

Type faces may be likened to tools; obviously, too, one may become more adept in the use of few than with many. Since it requires much practice to develop facility in the use of a tool, it is a question with how many type faces may one become adept. Each distinct class, if not every individual type face, requires a

different sort of handling for maximum effectiveness. Naturally, the more one works with a given style the more opportunities he has for finding out what such requirements are. Surely, too, it is better to be master of work in Caslon, for instance, than to

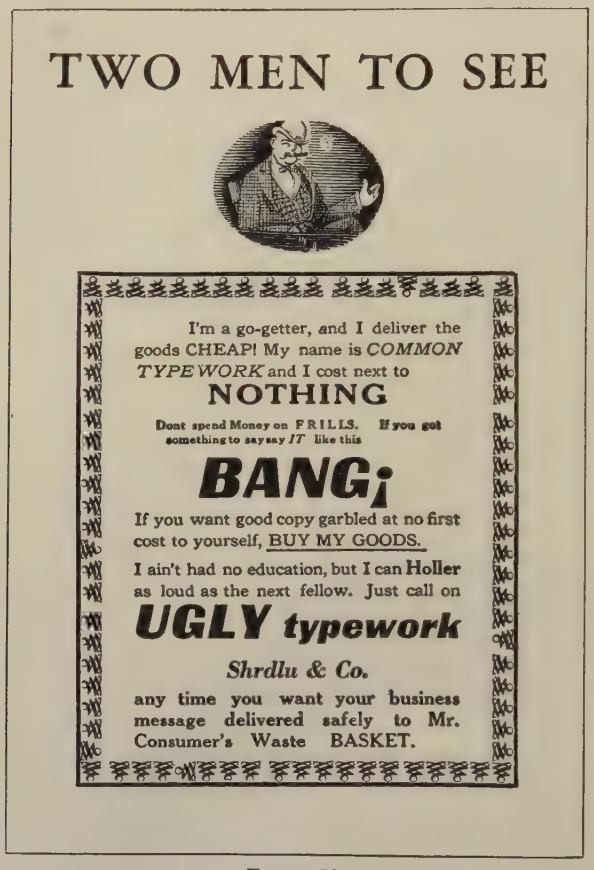

TWO MEN TO SEE
I'm a go-getter, and I deliver the goods CHEAP! My name is COMMON TYPEWORK and I cost next to
NOTHING
Dont spend Money on FRILLS. If you get something to say say IT like this
BANG¡
If you want good copy garbled at no first cost to yourself, BUY MY GOODS.
I ain't had no education, but I can Holler as loud as the next fellow. Just call on
UGLY typework
Shrdlu & Co.
any time you want your business message delivered safely to Mr. Consumer's Waste BASKET.

Figure 58

attempt to do work in many styles and varieties and be ordinary. Furthermore, it is better to be able to produce variety of effect with one style of type than to blindly follow some unoriginal style in different forms of letters. Those who do the best work use the face they like most all but exclusively.

If the number of faces in use is to be restricted, provision must be made for a proper range of size and quantity so that the one series, or two, will meet all requirements. This adequacy of supply has its effect from an economic standpoint, as well, for it

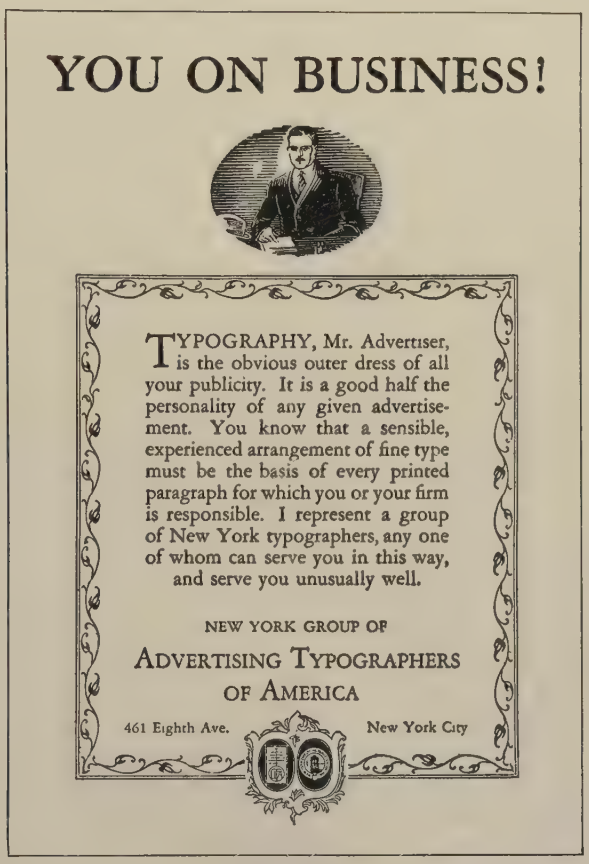

YOU ON BUSINESS!
TYPOGRAPHY, Mr. Advertiser, is the obvious outer dress of all your publicity. It is a good half the personality of any given advertisement. You know that a sensible, experienced arrangement of fine type must be the basis of every printed paragraph for which you or your firm is responsible. I represent a group of New York typographers, any one of whom can serve you in this way, and serve you unusually well.
NEW YORK GROUP OF
ADVERTISING TYPOGRAPHERS OF AMERICA
461 Eighth Ave.
New York City

Figure 59

does away with the setting of try lines, also the needless setting and distribution of lines which do not fit—or which it is found will not harmonize with the general scheme.

Attention is now due to the appropriateness of type to the character of the work. None will deny that an atmosphere may

be imparted to a message in print by the character of the dress. Type suggests not merely by the words it conveys, but by the appearance of the type (Fig. 57), its surroundings and arrangement. If the qualities of the type denote the characteristics of the item in the advertising of which it is used, the message must make a stronger impression. A bold type face for instance, might properly be selected for the advertisement of a steam tractor, but it would not be appropriate for the advertisement of a milliner or a dealer in diamonds and pearls. Beauty and daintiness are required to represent such articles. While recognizing the suggestive qualities of some types, no kind of business *demands* a certain kind of type. With a good face of medium tone, say Caslon, printing for all kinds of concerns may be handled, each business motif being suggested, as it quite effectively can be, by the size of type and manner of arrangement.

What is important is that the type used should be of pleasing design, attractive and not crude, in short suggestive of good taste. Since its use is largely in selling it should not be like an untidy and uncouth salesman, but should suggest the clean-cut, nicely dressed, well-mannered one, a comparison, by the way, unusually well made by the folder spread, Figs. 58 and 59.

The conclusion must be that it is not necessary to have at one's disposal many styles of type in order to give appropriate treatment to the work of every customer. Legible type appeals to all. Therefore, when a compositor is required to convey certain impressions — straightforward declaration, elegance, dignity, astounding importance, etc. — as the copy may suggest, he can accomplish his object by bringing to his aid all the devices of display. It can not be denied that the faces play a part but that part is to *present* legibly and pleasingly, through harmony and unity, rather than to suggest any particular line of business, object, or quality by the type used. Most important of all, type should suit the reader rather than the object advertised.

VI—CAPITALS, LOWER-CASE, AND ITALIC

CERTAIN words should be capitalized, and the almost universal practice is to set running text in lower-case, with foreign words and phrases, of course, in italic. These are fundamental rules, it might be said, on the use of capitals, lower-case, and italics in book composition and the reading matter in newspapers. It is not our purpose, however, to deal with the use of these letter forms from the point of view of the writer or proofreader. Our subject is typographical display, and the remarks that follow concern the part capitals, lower-case, and italics play in emphasis, that is, the effect they have in attracting attention and then interpreting the sense of the copy through the distinctions that are brought about as a result of changing from one form of letter to another.

Just as soon as we begin the study of these three forms of letters we discover that many of their former uses have been abandoned. For example, Aldus Manutius, who invented the italic type in 1501, used that style as a text letter for years. Not having designed or cast capitals of this new form, Aldus used the lower-case with upright roman capitals. While this is sometimes done today where an old-time effect is appropriate, it is a conceit purely and simply, permissible, perhaps, on programs, certain title pages, and circulars about antiques, but little more. Although we sometimes find the entire text of an advertisement, folder, foreword page, or booklet set in italic type, such are also novelties, because, for obvious reasons of legibility, a book or advertisement set entirely in italics would not meet the approval of present-day readers. A recitation of other discarded usages, however, would make this work appear of a historical nature, which it is not, any more than it is one on the subject of writing or proofreading. We proceed, then, to discuss these forms in relation to their effect in display typography.

THE METROPOLITAN MUSEUM OF ART
THE
MUSEUM OF ART
AS A
LABORATORY OF
DESIGN
SEVENTH EXHIBITION
OF AMERICAN
INDUSTRIAL ART
A SELECTION OF
CURRENT WORK
BY MANUFACTURERS
AND DESIGNERS
SHOWING A STUDY
OF THE
COLLECTIONS
JAN. 14 TO FEB. 28, 1923

Figure 60

To begin with, the capital is a letter of formal shape, having a simplicity and dignity that made it quite suitable for its initial use for inscriptions cut in stone on walls and arches of ancient Roman cities. This is one traditional practice that has not as yet been improved upon; the roman capital is all but universally employed for the same purpose today, and, on classic structures at least, anything else appears out of place. Likewise, nothing better has been found for titles and headings, as well as formal printing generally. What other form, in fact, could be used with such satisfaction for a monumental page like Fig. 60?

Because of the frequent repetition of vertical stems and the strict maintenance of parallel lines in a large title, the capital of roman is admirably suited to the rectangular pages of a book, just as in the initial use it was well suited to architectural facades erected by plumb and level. When numerous capital letters are placed together, however, as in Fig. 61, the rhythm of repeating stems and the unvarying horizontal parallels, resulting from the fact that all except "Q" and "J" are of uniform height, have a tendency to carry the eye along without clearly disclosing the words. Furthermore, when capitals are used entirely, one word looks quite like another; unless the "Q" or "J" appear, and they are but seldom used, all words are perfect rectangles.

The appearance of capitals in display is pleasing, of course, owing to consistency and beauty, but the difficulty experienced in reading them makes it inadvisable to employ capitals alone when there is considerable matter, as in Fig. 61. Incidentally, this example illustrates the necessity of extra leading between lines of matter set entirely in capitals. The space at the tops of ordinary lower-case letters like "n," which are in the great majority, automatically provides spacing between lines; characters having ascenders, like "h," are relatively infrequent and have little effect. Spacing between lines, as a matter of fact, is none too wide in the handsome Fig. 60 for a design set wholly in capitals.

Our lower-case (minuscule) is derived from certain of those rounder, clearer styles of penned letters that were later evolved and which were employed in lettering manuscripts immediately prior to the invention of movable types. Because the individual

GOOD PRINTING
THE REFINEMENT OF GOOD PRINTING IS APPARENT IN THE PRODUCT OF THE WORLD PRINTING COMPANY · THE ARTISTIC TOUCH IS DOMINANT IN THE HARMONY OF EFFECT PRODUCED · CORRECTNESS OF STYLE IN ALL ENGRAVED & PRINTED WORK IS MANIFEST · EACH ORDER · WHETHER AN ENGRAVED ANNOUNCEMENT OR A BULKY CATALOGUE · RECEIVES THE SAME INTELLIGENT ATTENTION FROM OUR EXPERTS · OUR MANY PORTFOLIOS OF SAMPLES WILL HELP YOU TO MAKE SATISFACTORY SELECTION
WORLD PRINTING COMPANY
325 POLK ST · BELLEVILLE · MICH

Figure 61

letters were characterized by features which made them more easily distinguishable from each other than capitals, lower-case characters were appreciated for the practical reason that reading was made easier. The frankly varying widths and heights of the different characters make lower-case letters much clearer and more quickly recognized than capitals, as do also the distinctive

features of f, g, k, t, etc. In addition, the different combinations formed by lower-case letters, some of ordinary height (n), others with projections above (h), and still others with extensions below (p), give to each and every word a distinctive contour. Children read before they learn to spell by remembering how words look. Indeed, all of us read by recognizing word forms rather than by putting letters together one after the other and knowing what they mean through a knowledge of spelling. It is obvious, therefore, that printed matter set in lower-case is read with greater ease, assurance, and rapidity than that printed in capitals.

After the majuscule (capital) of the Roman stonecutter had been associated with the minuscule (lower-case) of the penman, the closer-fitting, slanting letter known as italic was evolved by Aldus. The primary object in the invention of italic was to conserve space, but this original purpose is not a consideration in its use today. Because of its contrast with the upright roman, italic is employed in reading matter to mark changes or distinctive parts in the text, as well as for some other minor purposes usually and properly explained in office stylebooks.

Thus we find available for our use capitals, lower-case, and italic letters of a number of series, bound together by family ties and having sufficient resemblance in their general characteristics to make pleasing combinations. These afford at the same time the most desirable means for giving expression through display and emphasis to words in printed matter.

What use, then, shall we make of these three elements of the font? Naturally, if there is no argument against it we may follow precedent. On work of a conservative character, with a minimum of display, we observe the following suggestions:

1. Capitals alone are used effectively and legibly for headings and titles, particularly on dignified work.

2. Lower-case letters, with the first letter of every important word in capitals, are used for titles and headings.

3. Small capitals are used in the same manner as lower-case with capitals for titles and headings.

4. Small capitals or full capitals are used for the remainder of a word begun with an initial letter.

5. The capitals of script, black letter, and other ornate styles can seldom if ever be used alone effectively.

6. In reading matter, lower-case with the important words capitalized is more emphatic than lower-case alone.

7. In the midst of text matter set in roman, italic lower-case is considered more emphatic than lower-case, small capitals than italic, and full capitals than small capitals.

No good reason has yet been advanced for disregarding the practices outlined above in conventional typography.

Modern commercial demands and display have found other uses, however, and developed other values in the various forms of letters. These have been added to their duties. For display purposes every roman body-type and quite a number of display-type series provide the compositor with five correlated series of alphabets, as follows: (1) The roman lower-case or small letters; (2) the roman capitals; (3) the roman small capitals; (4) the italic lower-case; and (5) the italic capitals.

These in themselves are in many instances sufficient to give full expression to type in display. For example, as we see capitals, lower-case letters, and italic letters, and combinations of these, set in lines as in Fig. 62, it is plain that roman capitals are larger and bolder than italic capitals. It is also apparent that roman lower-case letters are stronger than italic lower-case letters, the former being full and open whereas the latter are slanting and compressed, or compact. Line 1 of Fig. 62 is obviously stronger typographically than line 2; line 4 is stronger than line 5; and line 6 is stronger than line 7. We have, therefore, amended the conventional progression of emphasis which consisted merely of italic, small capitals, and full capitals, to include all practicable

variations of the font's characters. Thus we are able to avoid other type faces which might not prove harmonious, if indeed they could be said to add strength to the display.

In modern typography, much of which is of an advertising nature and all of which may be improved through punctuation by means of emphasis, thereby improving expression, we can not hold ourselves to a few general rules in the use of type as

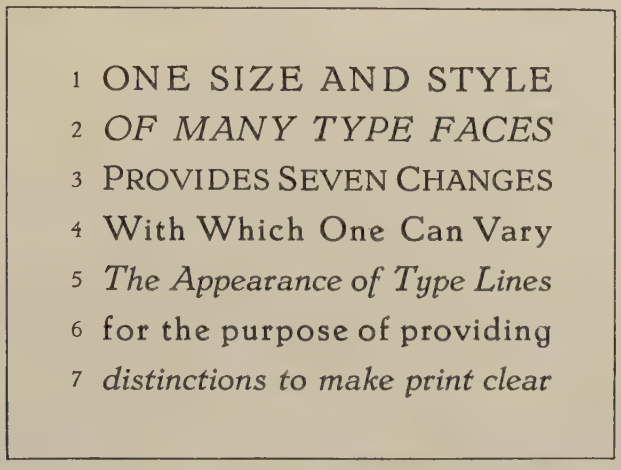

1 ONE SIZE AND STYLE
2 OF MANY TYPE FACES
3 PROVIDES SEVEN CHANGES
4 With Which One Can Vary
5 The Appearance of Type Lines
6 for the purpose of providing
7 distinctions to make print clear

Figure 62

we may in reading matter and conventional display. We must enlist all possible forces if the result of our labor is to interpret properly and attract forcibly and favorably. In display we have the right to make use of any possible typographical effect that will bring out the meaning of the writer more clearly, provided it will prove an attractive arrangement at the same time. Display delights in contrasts such as are shown to be possible by Fig. 62, although that example itself is not claimed to be a specimen of good composition. In the first place, seven changes in as many lines is a violation of restraint, a quality that saves display from confusion, and in the second place the great number of slight differences is not restful to the eye of the reader.

Coming to a consideration of how capitals, lower-case and italic are to be treated in display for the most pleasing results in composition, we find many differences of opinion. The fact that

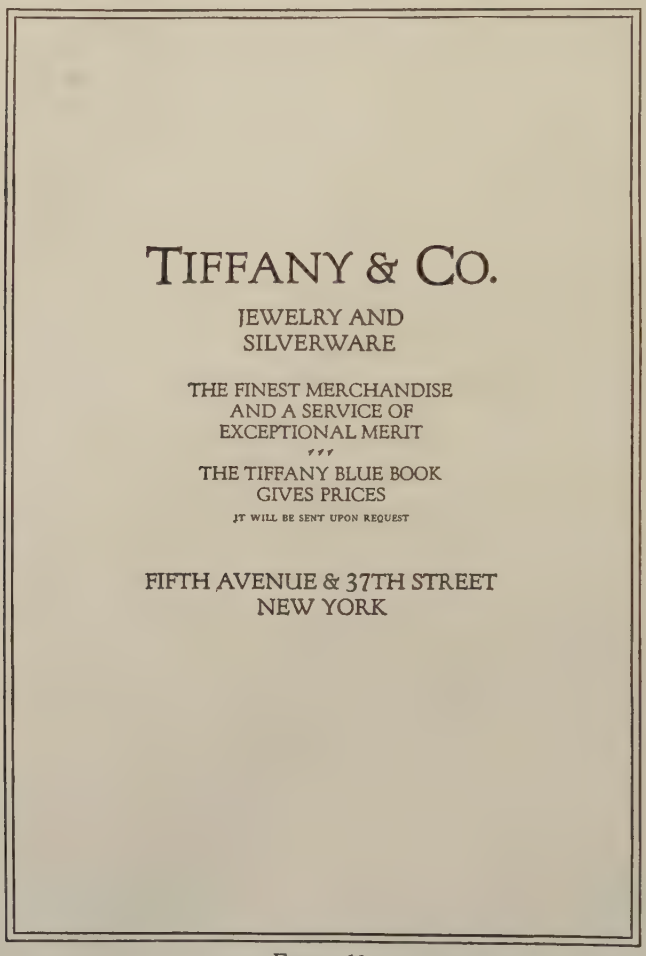


Figure 63

long association has made them akin, and that when of the same series they have a family resemblance which makes their judicious use together pleasing, while functioning in interpretation, does not mean that they can be mixed indiscriminately without

friction. While their use together is often essential to the clearest possible expression of words in print, there are limits beyond which their use together may be harmful rather than helpful.

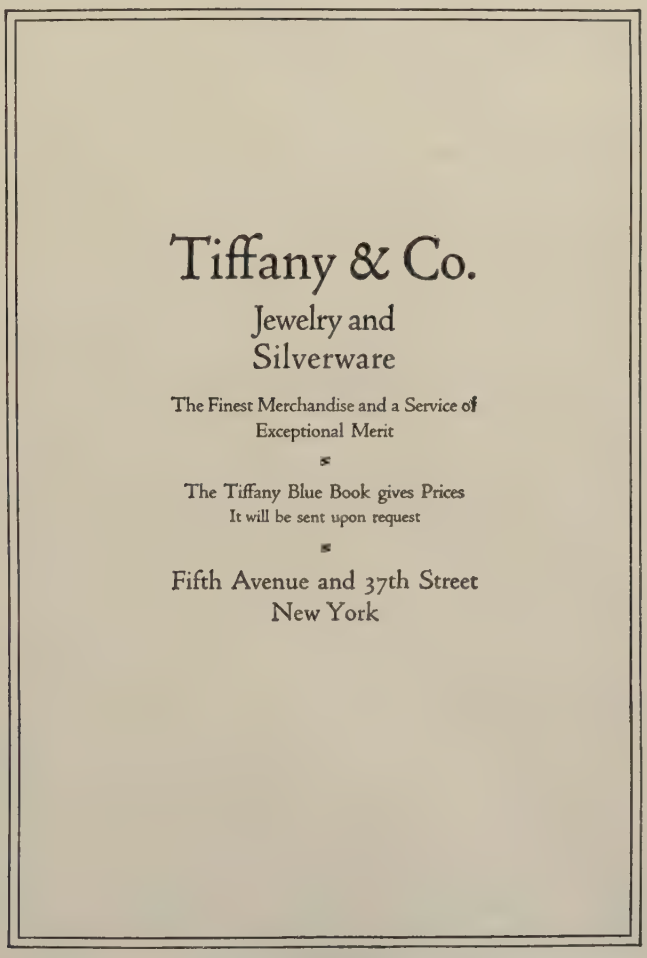


Figure 64

Furthermore, there are those who insist that lines set in capitals and lines set in lower-case should never be brought together in display. It is true that the consistent use of capitals, as in Fig. 63, produces the most dignified composition and that the use of

lower-case, as in Fig. 64, is the most legible while being consistent and attractive to a high degree, though it is not so appropriate for reasons of derivation and harmony as that of the full

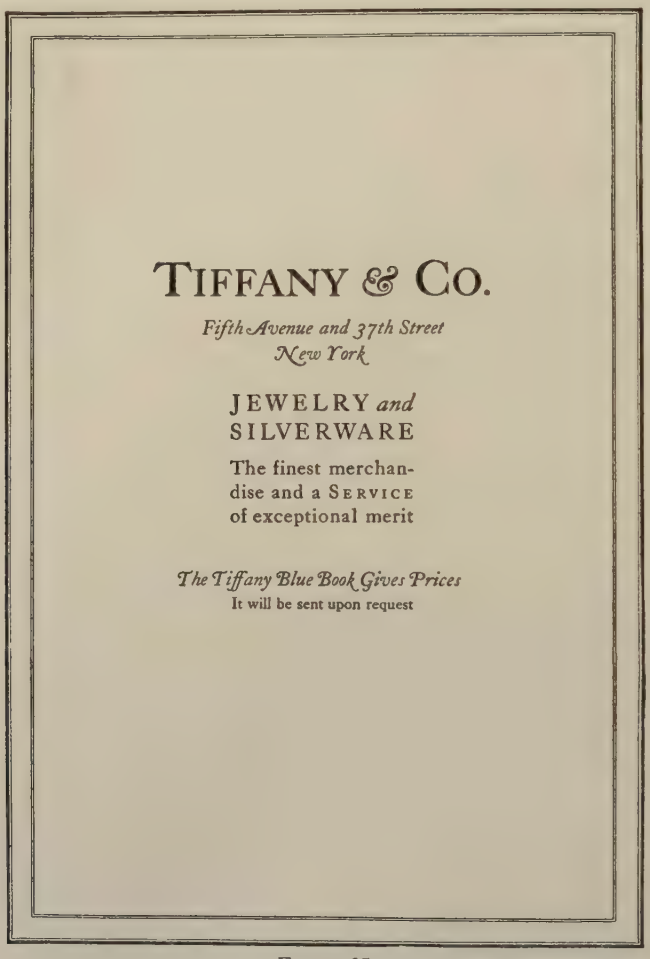

TIFFANY & CO.
Fifth Avenue and 37th Street
New York
JEWELRY and
SILVERWARE
The finest merchandise and a SERVICE of exceptional merit
The Tiffany Blue Book Gives Prices
It will be sent upon request

Figure 65

capitals. In title pages and advertisements of few lines, in which there is plenty of white space, there is often very little reason to change the forms of letters, for under such conditions variation in size and the contrast of white space may be depended upon

to provide the necessary distinctions. In the greater portion of general displaywork, however, difficulty will be experienced in obtaining the proper degree of contrast between lines for adequate emphasis and for clear expression unless we resort to the differences of capitals and lower-case, or of roman and italic. Those who insist upon all capitals or all lower-case are purists who are more concerned with the appearance of the form than

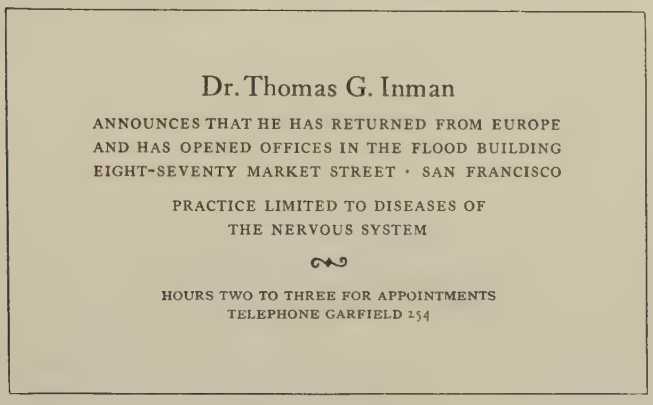

Dr. Thomas G. Inman
ANNOUNCES THAT HE HAS RETURNED FROM EUROPE
AND HAS OPENED OFFICES IN THE FLOOD BUILDING
EIGHT-SEVENTY MARKET STREET · SAN FRANCISCO
PRACTICE LIMITED TO DISEASES OF
THE NERVOUS SYSTEM
HOURS TWO TO THREE FOR APPOINTMENTS
TELEPHONE GARFIELD 254

Figure 66

in how it functions. In order to obtain a very correct and chaste form, compositors who so restrict themselves sacrifice the wider choice of media and the possibilities they afford for the clearer presentation of the copy in its printed form.

Fig. 65 is probably not as pleasing as either Figs. 63 or 64 and yet it must be conceded that it is more expressive, that the points therein are set forth to the reader's attention in such a manner that he can grasp them with greater ease and certainty. This is true because of the separation or punctuation by the changes capitals, lower-case, and italic provide.

It seems that those intelligent compositors whose manner of handling type in display is the result of study from various sources, and who use capitals with sometimes a little lower-case and lower-case with sometimes a few lines of capitals, sacrifice

nothing of consequence in an artistic way and maintain a very dignified style of composition. Their work, in addition, has the advantage of the stronger contrasts without shattering the idea of harmony, or rather unity, for we must admit that even in book pages, capitals, lower-case, and italic have long been employed together without offense worth mentioning.

The Modern Market-Place
Is the Modern Magazine
The only method of advertising known to the ancients was the word of mouth. The merchant who had wares to offer brought them to the gate of the city and there cried aloud, making the worth of his goods known to those who were entering the city and who might be induced to turn aside and purchase them.
Today the market place of the world is in the pages of
EVERYONE'S MAGAZINE
People's Publishing Company
William R. Sewell, Advertising Agent
220-222 West Kitchener Street, Glasgow, Scotland

Figure 67

While we must concede the right to mingle capitals, lower-case, and italic, and admit that there are advantages to be derived from such association, certain restrictions are advisable. It is well to avoid subordinating capital lines to lower-case lines. While the name in Fig. 66, set in lower-case, has plenty of contrast and stands out effectively, the thoughtful student of typography will sense in this illustration an inconsistency which displeases. The lower-case line, topping the lines of dignified capitals, seems out of place, for capitals must be considered as superiors. When the

chief line in the display is in lower-case, supporting and subordinate lines as a general rule should also be in lower-case. The exception is when there is some matter in smaller type which is important enough to justify a contrast with the chief line.

In Fig. 67 we have a two-line title in lower-case at the head of an advertisement while the name of a magazine appears in capitals below. Inasmuch as this example is the advertisement of the magazine named in the line of capitals, that name quite

Specify Fluid Compressed Bronze Jackets

On Your Press and Breast Rolls

¶ These special jackets are produced by a patented process involving the art of casting in metal molds and they are entirely free from any imperfections.

¶ The metal is close grained and uniform throughout.

¶ No plugs or burned-in spots are ever permitted or found necessary.

¶ Our Fluid Compressed Jackets are made from new metal and are chemically and physically tested to meet our own high standards.

¶ They cost no more and often less than the ordinary jackets you have been used to.

¶ Several machine builders are already using them as standard equipment, knowing that perfect roll covers are necessary to the best operation of the machine.

¶ Then why be satisfied with inferior roll jackets containing numerous and dangerous plugs and made from questionable compositions?

¶ Let us quote you on your new bronze covered rolls or on recovering your old ones. We are Specialists in Bronze Covered Rolls up to 26-in. diameter. Now is the time to put your press rolls in shape.

Prompt Deliveries

The Sandusky Foundry and Machine Company

SANDUSKY, OHIO, U. S. A.

Figure 68

properly is entitled to a position approaching equality with the heading and at the same time to make a contrast with it so that both stand out clearly. A flagrant violation of the principle of the suggested rule is illustrated in Fig. 68, for the line "Sandusky, Ohio, U. S. A." has no right to be capitalized while the heading of the page remains in lower-case type. When the top line of an advertisement must stand in lower-case it is presumptuous for other lines to stand in capitals of a size even approaching that of the lower-case in which the heading is set.

Since, as illustrated in Fig. 62, roman lower-case is stronger typographically than italic lower-case, the former must be considered superior to the latter in display, just as roman capitals

are superior to roman lower-case. In Fig. 69 we have a parallel of Fig. 66, with a lower-case italic heading over roman lower-case for display. The same inconsistency as in Fig. 66 is sensed upon looking at this example, while the italic, which is one size

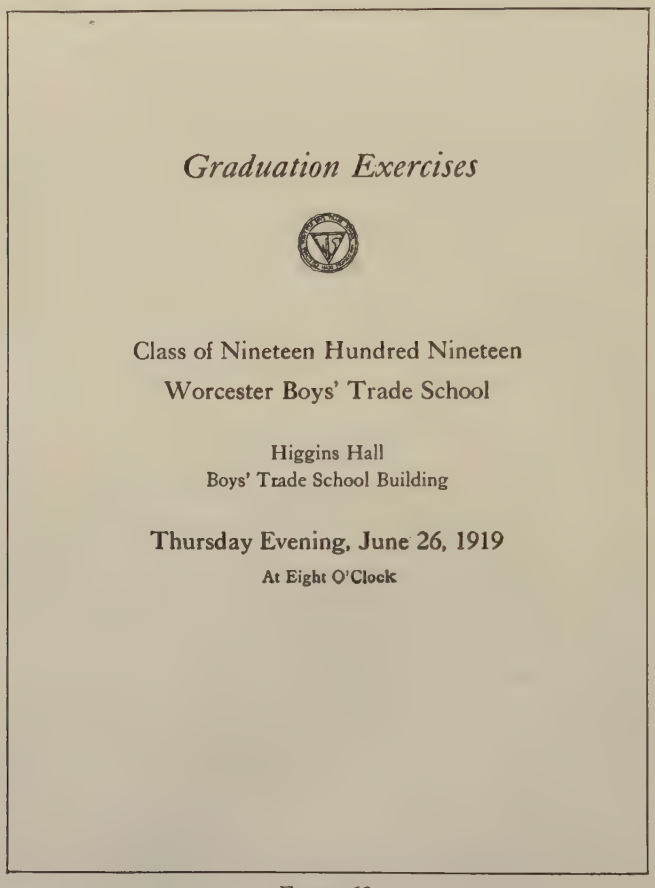


Figure 69

larger than the largest roman below, does not appear so large as the difference in body between the two suggests.

The mixture of italic with roman in display ought to follow the same regulations, whatever they are, that we impose upon capitals and lower-case. Italic, though accepted as a mark of

emphasis with roman, is emphatic only through contrast and not because of any inherent peculiarities of the letter, as some may assume. Fig. 70 and Fig. 71 demonstrate the truth of the above statement by showing that a word set in roman in a mass of italic

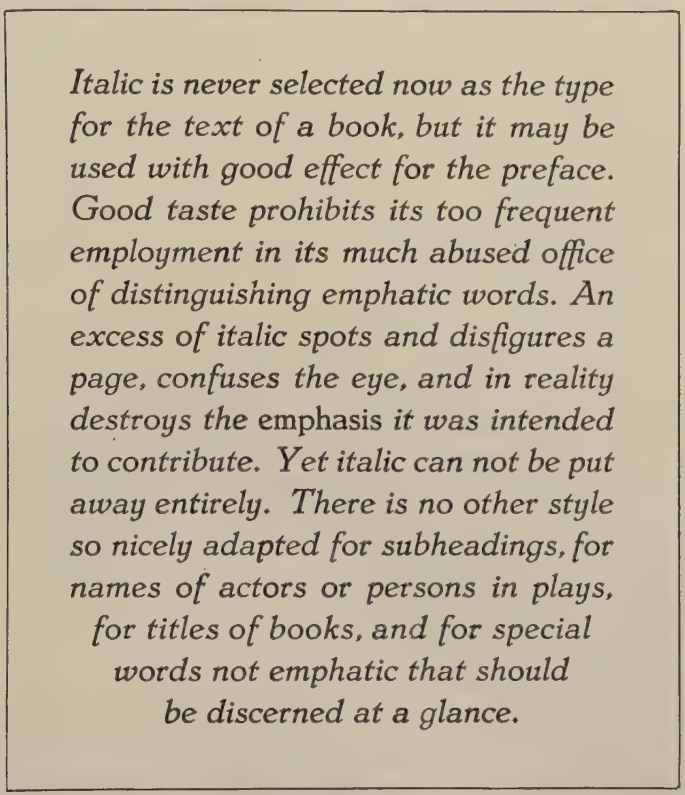

Italic is never selected now as the type for the text of a book, but it may be used with good effect for the preface. Good taste prohibits its too frequent employment in its much abused office of distinguishing emphatic words. An excess of italic spots and disfigures a page, confuses the eye, and in reality destroys the emphasis it was intended to contribute. Yet italic can not be put away entirely. There is no other style so nicely adapted for subheadings, for names of actors or persons in plays, for titles of books, and for special words not emphatic that should be discerned at a glance.

Figure 70

stands out stronger than a word set in italic in a mass of roman. Furthermore, these examples, and Fig. 61 as well, demonstrate that the roman is naturally stronger, and that in display it should be to italic what the capital is to lower-case.

Capitals possess a dignity which is not to be found in lower-case letters. They are the aristocrats of our letters, while the lower-case letters may be considered as representative of the

masses, just as it was not until their invention and use that learning was brought within the reach of common people. While the lower-case letters are the more useful they are not the natural leaders, and do not grace important posts with the same facility as capitals. With capitals as majors, lower-case letters appear

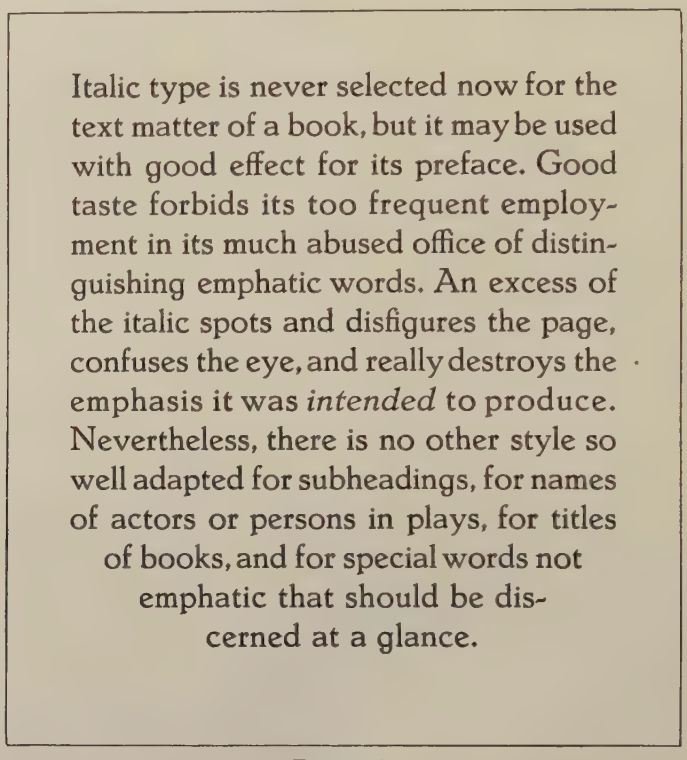

Italic type is never selected now for the text matter of a book, but it may be used with good effect for its preface. Good taste forbids its too frequent employment in its much abused office of distinguishing emphatic words. An excess of the italic spots and disfigures the page, confuses the eye, and really destroys the emphasis it was *intended* to produce. Nevertheless, there is no other style so well adapted for subheadings, for names of actors or persons in plays, for titles of books, and for special words not emphatic that should be discerned at a glance.

Figure 71

at a very decided disadvantage except as attendant letters. It is, inversely, possible to increase the importance of lines in capitals by the proximity of lines in lower-case, and for that reason, if for no other, one class must not be banished from the other, at least in displaywork, where every possible medium of expression is essential if we are to catch the attention and interest and influence the readers of our typographical displays.

VII—INTERPRETATIVE DISPLAY—A SUMMARY

DISPLAY, as already stated, has two main objects—to interpret and attract. The preceding chapters of this volume have been largely devoted to a consideration of display in its capacity for interpretation—that is, assisting the mere words by forms of arrangement, in effect like an extended system of punctuation, and in such a manner as to imitate inflection and gesture in oratory. The second object of display—to attract attention—remains largely to be considered. This involves a dressing up of the bare setting of type by ornament and harmonious association of parts in such manner as to make the composition as a whole pleasing to the eye.

Fortunately, both objects, interpretation and attraction, *may* be attained at the same time and frequently by the same means. This does not mean that success in form and style involves success in interpretation as well, or that a composition made with the sole object of interpretation in view necessarily carries with it an appearance that will effectively attract the eye. In the design of Fig. 72, appearance seems to have been the dominant consideration, with little thought of clarity of expression, while in Fig. 73 the objective seems to have been interpretation without so much attention to effectiveness of appearance. Neither can be considered *wholly* successful—complete success in display can only be attained by an intelligent blending of the two features of interpretation and attraction in the same form.

While it must be admitted that the qualities of display which attract the reader's attention are the first to serve, and must complete their work before reading is begun and type may interpret, the interpretative qualities are plainly the more fundamental.

Furthermore, the fact that the attracting qualities function first is no reason why they should be determined upon first. At the outset, see that the type says what it has to say clearly and

distinctly, and with proper emphasis. When that is assured — but not until then — give it all the grace, beauty, and distinction that you can. Embellish your type page with appropriate decoration

Your Goods are on Sale
YOUR profits are dependent on the selling of them. Intelligent advertising is the lever that starts selling on a large scale. Your profits are in proportion to the selling power of your advertising. Therefore, be judicious. Issue advertising that will sell your goods.

Figure 72

if it will help the effect of what you are saying, if it will be good to look at and invite attention; but don't use decoration for its own sake, or because it will add something supposedly artistic to the form. More important still, never use decoration which overshadows the advertising message contained in the type.

Inasmuch as the interpretative qualities are the more fundamental, they have been considered in advance of the qualities which serve only to attract. The latter are largely bound up in

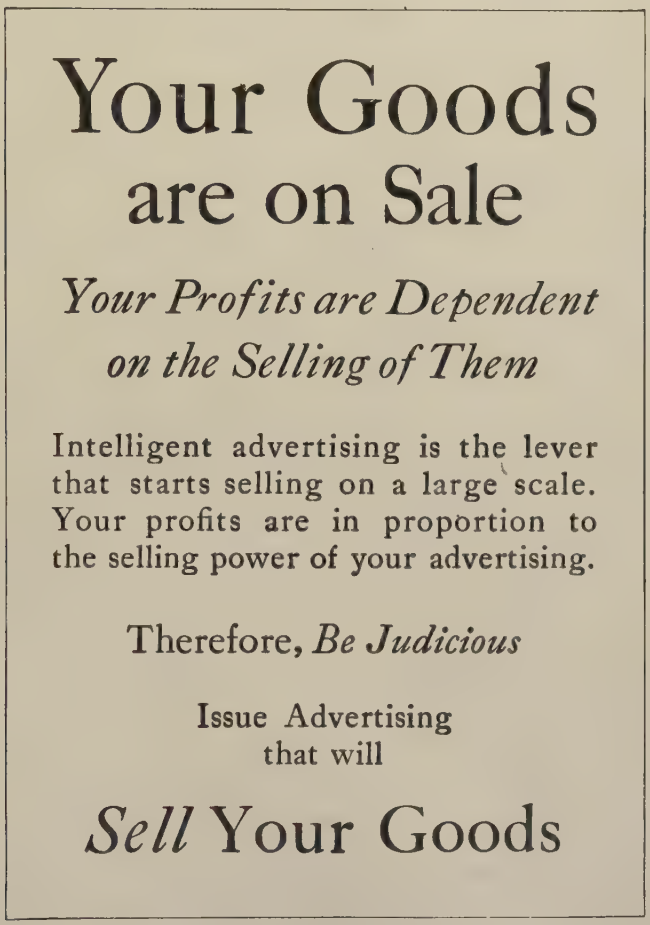

Your Goods
are on Sale
Your Profits are Dependent
on the Selling of Them
Intelligent advertising is the lever that starts selling on a large scale. Your profits are in proportion to the selling power of your advertising.
Therefore, Be Judicious
Issue Advertising
that will
Sell Your Goods

Figure 73

the fundamental principles of form and design—tone harmony, shape harmony, balance, proportion, etc.—and other features which, although scarcely meriting the term "principle," do exert some influence in attracting attention. This giving consideration to the quality which functions first is not prompted by an opinion

that interpretative display can function alone and within a displeasing, therefore unattractive, form, but particularly because it forms a basis from which the devices of display that produce good form may be most logically built up. Furthermore, a great majority of compositors and designers of type display already have a better understanding of, and are more successful with, the devices that attract than with those which interpret. There is great need for the understanding that the sense of things as well as the sight may be assisted by the intelligence of the display.

Therefore, before taking up the consideration of the various devices of display which have their effect in attracting attention, it seems quite proper to go over again those numerous devices which tend to make type display clear, direct, and certain. For convenience in reference later on, as will be required, a letter is placed before each of these devices, which are as follows:

(a) The employment of type faces that are legible.

(b) The use of a single series or a few harmonious faces for the attainment of unity of effect.

(c) Providing distinction, thereby effecting emphasis, by the contrast of "white and black."

(d) Providing distinction, thereby effecting emphasis, by the contrast of "big and little."

(e) Providing distinction, thereby effecting emphasis, by the contrast of "far and near."

(f) Providing distinction, thereby effecting emphasis, by the contrast of "different faces."

(g) Subordinating the parts of minor importance in order to give the chief points recognition at a glance.

(h) Maintaining a logical order among the parts of the display by presenting "one thing at a time."

(i) Treating the complex piece of typography as made up of a number of smaller displays, properly related one to another, and each a simple piece of display in itself.

(j) Placing white space between lines, making indentions, etc., for the purpose of providing "illumination."

(k) The employment of margins to preserve unity.

(l) Using capitals in headings for emphasis and dignity.

(m) Making changes between capitals, lower-case, and italic for the distinction and emphasis thereby effected.

The reader must not consider for a moment that all the foregoing devices of interpretative display, which tend to make his words in print clearer and more quickly and surely understood, should be employed in every form on which he works. All of them will not always be required, for quite frequently a choice will have to be made between them. For instance, it may be a question whether to set an important line in a bolder face (c), a larger size (d), or in some entirely different face (f). In an open display with plenty of space the contrast of "big and little" will generally suffice to give all the important lines due prominence, whereas if there is more matter it may be necessary to resort to the contrast of "black and white." Contrast of "different faces" should seldom be employed. When used it should be applied to the one big display point for the sake of distinction or to the very subordinate parts of the display where it is considered some line, perforce in a small size, should have considerable prominence. However, it might be interesting to consider how many of these devices may be employed in the simplest composition.

In illustration of these points Figs. 74, 75 and 76 are given. In Fig. 74 we have a short piece of copy set in one paragraph, and without display. In reading it the first time the chances are a pause will be made at some point where none is intended, and where it will cause the reader to misunderstand, at least to fail to understand clearly, in which case it can not impress him forcibly. The same matter may be displayed in a symmetrical manner, and in a form which is pleasing to the eye because of its attractive pattern, and yet prove no clearer on first reading, if indeed it is

not harder to read (Fig. 75). This example demonstrates clearly that display for the sake of form does not necessarily enable the reader to understand the message clearly and quickly.

In contrast with Figs. 74 and 75 take Fig. 76, which has been prepared with some thought as to interpretation. It can be read

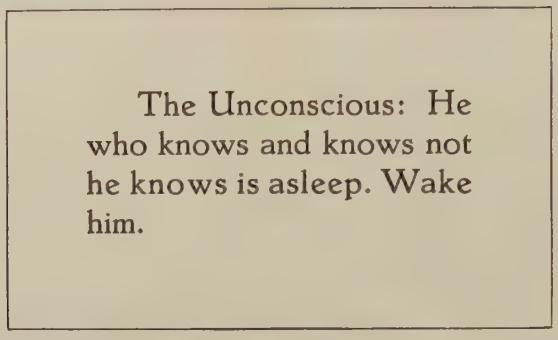


Figure 74

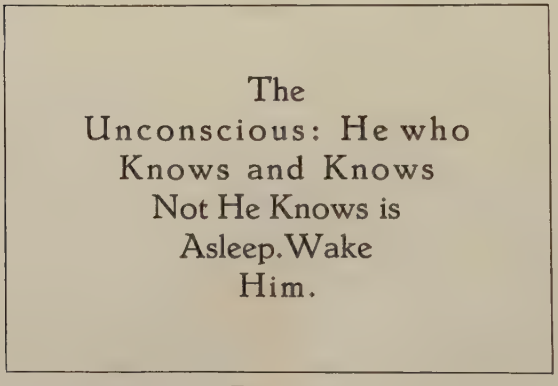


Figure 75

quickly and easily, and the ideas advanced by the writer may be instantly grasped and clearly understood by the reader.

Let us see, now, what devices of display for interpretation are involved in the arrangement of Fig. 76. First, we will note that it is legible (a) because of the use of a plain old-style roman for all except the heading, which is in black letter. (A little black letter as here used is legible enough, though too large use of it.

like roman capitals, should be avoided because it is difficult to read, owing to the complex character of the letters.) Unity in Fig. 76 is secured largely by the margin of white space around it (k), although the harmony between the type faces used (b) has its effect to that end also. Since the copy is brief there is little

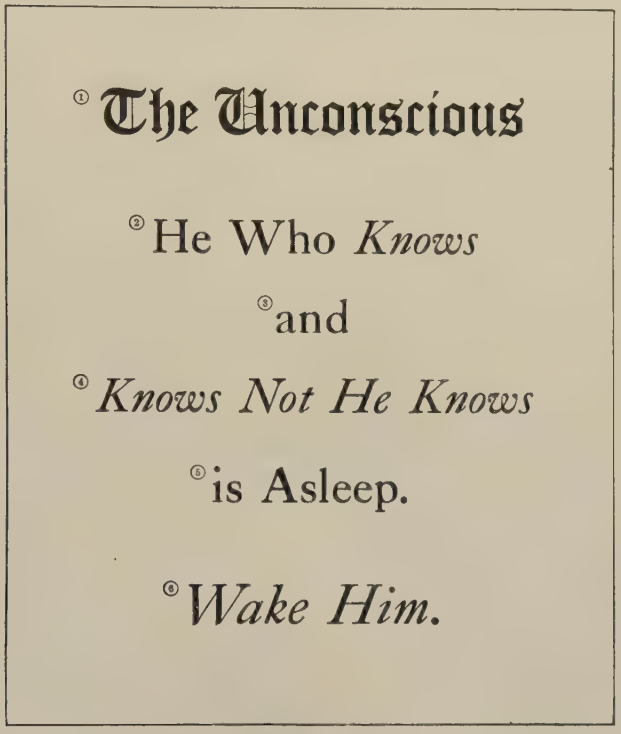


Figure 76

need for subordination, one of the important devices in the list, it being employed only to bring out the heading, which is given distinction as well as emphasis by contrast of faces (f), although the space between this line and those below, somewhat greater than that between the lines of roman (e), increases the emphasis. It is further augmented by the fact that the heading, in addition to being set in a different face, appears in a slightly larger type (d) than is used for the lines which appear below.

All the lines in Fig. 76 are more emphatic and clear because of the distribution of white space (j) throughout the form. Just as the margin of white space (k) which surrounds the group of lines as a whole provides an effect of unity, and, as will be demonstrated later, causes it to attract more attention, so subordinate or interior marginal spaces around the several lines cause them to stand out in a manner comparable to the admission of light amidst any collection of dark objects. We are able to recognize words better because of the spaces between them, and in like manner we are better able to recognize the groups of words in lines when those lines are set off as entities by reason of the white space that surrounds them. This is in addition to the effect produced by the lines being of different length. As a matter of fact, it is not so much because the longer lines in a display are longer than those near them that they are the more emphatic as because of the greater white space appearing above and below them. Lines 2 and 4 in Fig. 76 seem quite long when compared with their neighbors 3 and 5, and it will be seen that the spaces which extend in from the sides of short lines and stand above or below, or both, the long lines have a readily recognized value. As a matter of fact, the larger spaces that flank the short word "and" separate the phrase "He Who Knows" from the phrase "Knows Not He Knows" quite as effectively as if the two lines remained in their respective positions and the space between were entirely blank. Line 5 is spaced farther from line 4 than the lines above are from each other because "is asleep" is longer than "and" and therefore would not allow sufficient space below line 4 if spaced the same as the lines above.

There are other reasons for varying the space between lines than the general illumination of the type design. For example, the increased space between lines 4 and 5 separates the long subject of the sentence, lines 2, 3 and 4, from the short predicate "is asleep." Such a separation might reasonably be justified as

having grammatical authority even though not demanded by punctuation. It would be quite natural to pause before "is."

So far as is possible, display should give printed matter the clearness of good speech. Type is to written speech what sound is to spoken words, the pitch, softening or increasing the tone, ranging from one phase to another harmoniously. The qualities that make up inflection, and which are almost equal to gestures, have their counterpart in type faces and their environment and blending. They are available to every compositor and designer of advertising; success in type display is in direct proportion to the extent to which they are given consideration.

Let us then take up Fig. 76 in this light and see what we find. First of all, the subject is announced in a tone and manner quite different from the rest. This is accomplished in display by a contrasting style of letter (f), a little larger size of type (d), and a distinct separation by spacing (e). The line "He Who Knows" constitutes a speaker's natural first division of the matter, with the word "Knows" emphasized, which emphasis is provided in our panel by the change to italic (m). Quite as naturally another pause would ensue following "Knows Not He Knows," which is likewise a separate line in the panel, repeating the emphasis previously placed on "knows" by the use of italic (m). Italic, is a compact, running letter, suggestive of the speaker's hurrying or "huddling" of words. The italic face is much used where it is desired to give a graphic representation of the quality of quickness, the letter's construction suggesting movement.

A good orator, who impresses his thoughts on the minds of his hearers by the clearness of his enunciation, and by placing some significant stress on the important words, would speak "is asleep" deliberately in order that it might "soak in," so to speak, and with a lowering of the voice. "Wake Him," an ejaculation, suggests a louder and more emphatic tone, and, in order that it may approach the effect of the speaker, requires a little stronger

letter, namely twenty-point instead of eighteen-point. Owing to this increase in size, and the fact that the line is set apart somewhat from the rest of the display, it can be seen that it has a force at least approximating that of the spoken words.

It may appear that the points above made are somewhat too finely drawn, especially since the copy is brief and does not

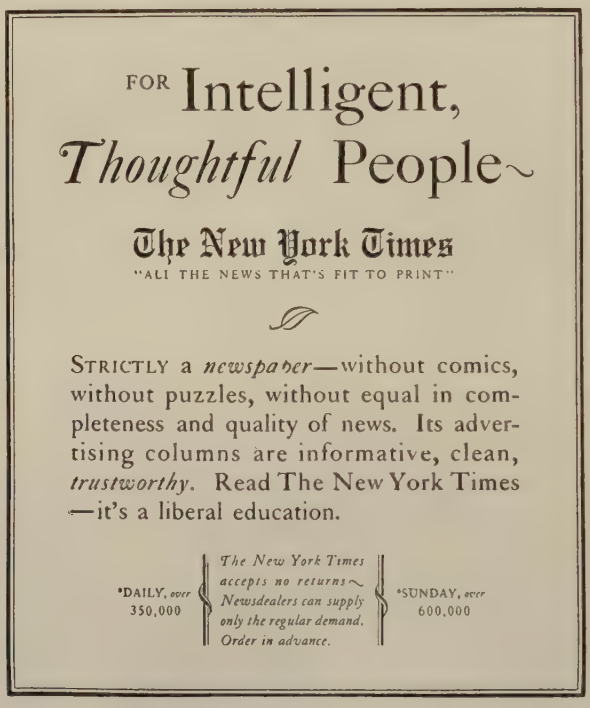

FOR Intelligent,
Thoughtful People
The New York Times
"ALL THE NEWS THAT'S FIT TO PRINT"
STRICTLY a newspaper—without comics, without puzzles, without equal in completeness and quality of news. Its advertising columns are informative, clean, trustworthy. Read The New York Times —it's a liberal education.
*DAILY, over 350,000
The New York Times accepts no returns. Newsdealers can supply only the regular demand. Order in advance.
*SUNDAY, over 600,000

Figure 77

permit the use of bolder contrasts quite generally employed in displaywork. They are shown here in the simplest form possible in order that their significance may not be overlooked. As a matter of fact, the principles outlined and involved apply not only to small displays of a more or less refined nature, but more emphatically to larger forms of a more complex nature. Fig. 77 illustrates the application of these principles in a genuine advertisement. Surely, type may be made to "talk."

VIII—RULES IN TYPE DISPLAY

POWERFUL as an agent of attention, as it is of interpretation, type alone may carry the dressing of display to a very high point. Accessories, however, likewise play an important part in achieving the two objectives of display. Although the greatest use of the greater number of available accessories to type is in the element of ornament they supply, hence their greater service in catching the eye, there are some accessories, particularly rules, which are of great assistance in improving clarity. Others, initial letters and decorative borders, serve a practical purpose while functioning as ornament.

In general advertising display the necessity for ornament is doubtless more noticeably felt where the least opportunity for its use is afforded, that is, in the very small spaces and forms where lines of display large enough to surely attract attention are physically impossible. Here, indeed, the advertisement as a whole must attract; dependence can not be placed on emphasis, i.e., contrast in size of type. It is in these instances, where the advertisement as a whole must attract, that the other devices of display outlined in the opening chapter must forcibly apply and accessories find their greater usefulness, although no inference is intended that emphasis should be ignored.

Fig. 78, on the next page, is an advertisement that appeared in Oakland, California, newspapers. The use of the border and ornament not only gives to this advertisement an atmosphere in thorough keeping with the subject advertised, but they form an integral part of the design—if indeed they do not determine it—which, because of its small size, must be made to attract as a whole to be successful. It is plain that such an advertisement possesses greater attractive powers than the same copy plainly composed without a border, or even with a plain rule border, with dependence for attraction placed on emphasis of type.

Though emphasis in itself may quite adequately attract, that does not mean all other devices should be discarded. Intelligent ornamentation will almost invariably be found to add something to bare type. Intelligent ornament means pleasing, harmonious, appropriate ornament—always used with restraint. In the use of ornament care must be exercised to see that the bait it holds

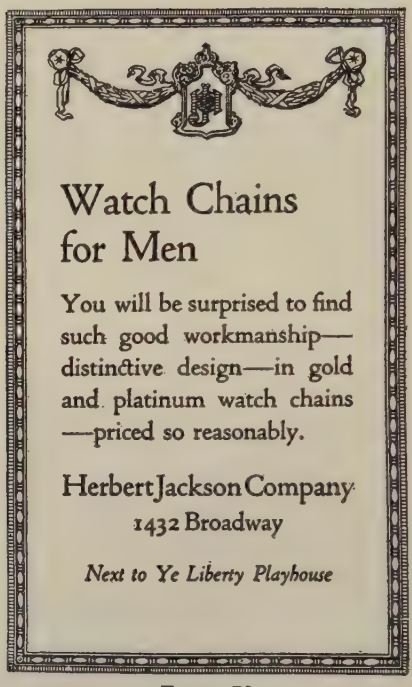

Watch Chains
for Men
You will be surprised to find such good workmanship—distinctive design—in gold and platinum watch chains—priced so reasonably.
Herbert Jackson Company
1432 Broadway
Next to Ye Liberty Playhouse

Figure 78

forth is securely fixed, lest the roving eye we are so anxious to catch may pick it up and get away free of the idea to which it was supposed to be attached. The use of any expedient for the purpose of securing attention is inadvisable, in fact, unless the eye is held and made to see the matter attached to it.

The simplest of accessories to type are the rules which form part of the equipment of every printing office, from the smallest of country shops to the largest metropolitan plants. In a type

founder's catalog hundreds of varieties of rules will be found, the main class distinctions between them being single, double, triple, dotted, hyphen, block, waved, turned, etc. It would seem difficult for the printer or advertiser to wish for anything in the way of rules that a typefounder could not supply at once.

Figure 79

Introductions over, we will now get down to business. The simplest use of the simplest accessory, rule, is in underlining. Precedent for underlining is provided by the practice of years in writing. When the writer of a letter desires to indicate greater strength or importance than usual in some word he draws a line beneath it. Everyone understands the significance of this simple mark of emphasis in connection with writing.

Underlining words in print with rule likewise not only adds emphasis because of the general understanding of the purpose and significance of the line, but also because a rule adds "color," hence strength, to the line under which it is placed. In Fig. 79 the first things on the page to catch the eye are the heavy rules, and because of their closeness the lines of type above those rules are simultaneously brought to notice. In combination, the type and the rules have a value equal to much heavier type. There is

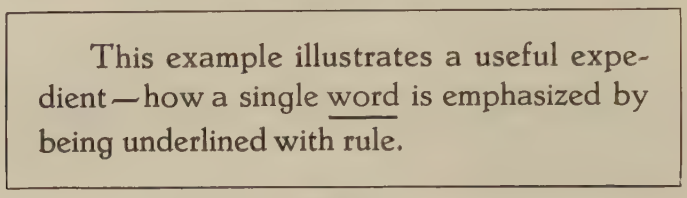


Figure 80

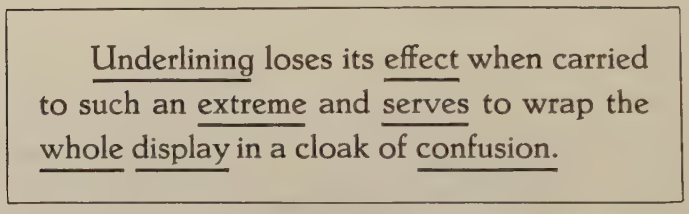

Underlining loses its effect when carried to such an extreme and serves to wrap the whole display in a cloak of confusion.

Figure 81

a certain danger in this practice which must be guarded against; care must be exercised lest the rules used are so heavy that in their demand for the attention of the reader they will detract from, instead of emphasize, the lines adjacent.

While this example serves to demonstrate the points made above, and while the rules do all that is claimed for them in that regard, it represents a practice in display which the author does not altogether approve. In the present example, considering the heavy display of the entire piece, as well as the relatively large size of the subordinate lines, these main display lines, arranged as they are, would scarcely be prominent enough if it were not for the assistance of the rules. It would seem, however, that the

dominant display lines of an advertisement should be set in sufficiently large sizes that they will not require assistance, leaving rules to function in emphasis by bringing out important lines of the text, where for various reasons a large size of type would

Last Week of Special Price
Genuine
Permanent Wave
Our Regular $10 Permanent Wave
$5.00
Free Shampoo before and after. No charge for setting wave. A perfect marcel, requiring no combs or finger waving.
Long and Gray Hair Included
Hair Dress Free
Make Your Appointment Now
1422 STEVENS BUILDING
Dearborn 5413
Madam Love
FRENCH BEAUTY SHOP
1950 LAWRENCE AVENUE
Ravenswood 3262

Figure 82

be out of the question. Fig. 80 illustrates how a word in body matter is emphasized through being underlined with rule.

Like every form of emphasis, underlining loses its effect when carried to such an extreme as Fig. 81 and, in addition, serves to wrap the whole display in a cloak of confusion.

Another practical service that is rendered by rules in type display is admirably illustrated by Fig. 82; here, as in Fig. 79, the effect is that of emphasis. While looking at this advertisement

consider how very quickly you are drawn to the matter that is enclosed in the small inner panel. It is quite possible, in fact, that the panel handicaps the display above — which, of course, it should not do — but that merely proves its strength. We have cited instances wherein white space provided better divisions and better contrast than rules, as it does in many instances, but can one imagine the matter in this panel standing out to demand attention as effectively as it does if these rules were eliminated? Hardly. The separation would be there, of course, but it would run into the other display more or less, in spite of the margin of white, largely because of the presence of other large, short display lines with a variation in white space between lines elsewhere. There would not be the holding together and consequent unity of the part as is here illustrated. This, indeed, is a fine idea that can be frequently employed. The conditions are a display without other paneling, but in the copy for which there is some feature, probably apart from the nature of the remainder, or a special bargain, for which great prominence is desired without making it in any sense the dominant display. Paneling an item with rules or other border inside an advertisement offers great possibilities in emphasis, as is here demonstrated.

Rule is also usefully employed in separating portions of a display, and while such marking out of the confines of certain designated portions can not be classed as emphasis in the sense that rules emphasize in underlining, there is, however, an effect of emphasis in the presentation to the reader of one thing at a time without confusion with other things. As a general rule, the divisions of white space will suffice and are not attended with certain dangers which accompany the use of rules, as was stated in the chapter on "White Space and Margins," but there are also occasions where the divisions afforded by rules are more certain. This is especially true in the case of crowded and involved displays wherein there is considerable display and of necessity not

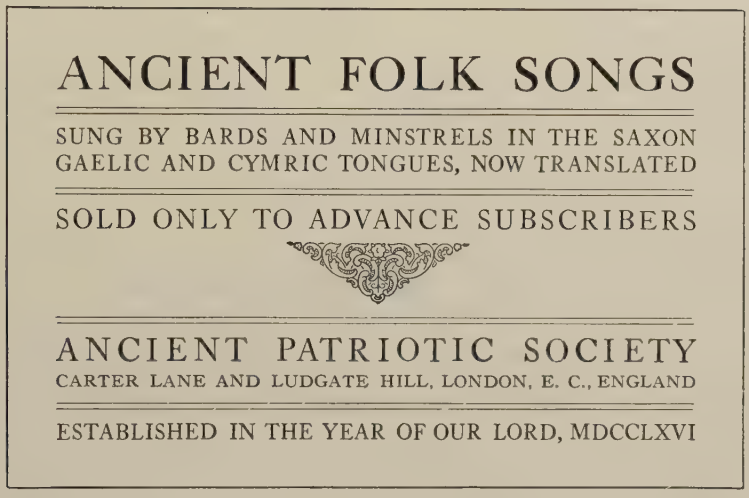
such a great variation in the size of displayed lines as is the rule, where available white space would be insufficient to adequately set apart the several divisions. Of course this does not infer that the type matter of such forms could not be so arranged as to obviate the necessity for such divisions, for if the possibilities afforded by all devices of display were considered and utilized

ANCIENT FOLK SONGS
SUNG BY BARDS AND MINSTRELS IN THE SAXON GAELIC AND CYMRIC TONGUES, NOW TRANSLATED
SOLD ONLY TO ADVANCE SUBSCRIBERS
ANCIENT PATRIOTIC SOCIETY
CARTER LANE AND LUDGATE HILL, LONDON, E. C., ENGLAND
ESTABLISHED IN THE YEAR OF OUR LORD, MDCCLXVI

Figure 83

that might frequently be the case. However, we are at this time considering rules and their uses, and any employment of them, unnecessary though it may often be, is deserving of attention.

In Fig. 83 we have an example in which the rules mark divisions without forming panels. The effect of this is much like that of paragraphing, only that the divisions are stronger, and in connection with emphasis paragraphing is impossible. Owing to the fact that these rules are comparatively light — if anything, even lighter in tone than the type — and are spaced comparatively far from the type, besides being in each instance no nearer to the line above than the line below, their effect is not to emphasize, but to separate. By adding color to the impression of the form, rules *may* be made to provide emphasis, but when the

force is not applied to a specific line, i.e., when the rule is equally spaced between lines, it becomes related to two lines instead of one and such relationship is that of separation. Probably even in such use an effect of emphasis might be given the lines, but the rule would have to be so heavy that it might detract from rather than add to the force of the type.

The demand for rules to provide divisions is more keenly felt in a squared design such as Fig. 83 than in one where the lines are of varying length, where the space at either end of the short lines provides additional light to set off the longer lines adjacent and where the variation in the length of lines in itself frequently serves in a way as a preventative of confusion. If the several sections of this example were set apart with white space sufficient to provide the required division to counteract confusion we would indeed have a very straggly appearance. Nevertheless, single rules would serve all the requirements for division, yet be less conspicuous. There is no need for the "finish" which double and parallel rules provide in their complete usefulness in division. The rules above the lower group are superfluous; they serve no practical purpose since the white space above is sufficient for all the requirements of division, and they can not be said to add anything in a decorative way or in emphasis.

When rules are used as in Fig. 83 to set apart sections of a form they should as in that example be placed where a change of thought occurs. Their use indicates and suggests a pause, as all divisions must, which the reader quite naturally acts upon. The use of rule in this connection, as beneath the heading of Fig. 84, is wrong, as it divides matter that is continuous. Here the rule constitutes an interruption which is bound to affect the reading, hence clarity and comprehension.

While serving as division to an extent, we find the rules in Fig. 85 occupying a new role. Here they may be said to determine the design. Although the white space, the different lengths

of line and the variation in the size of type, though not striking, would provide sufficient distinction for speedy comprehension without them the appearance would be very flat and would not be of such nature as to attract attention as a design. While the words serving as copy might well be set and arranged in such manner as to provide the proper division or separation, hence

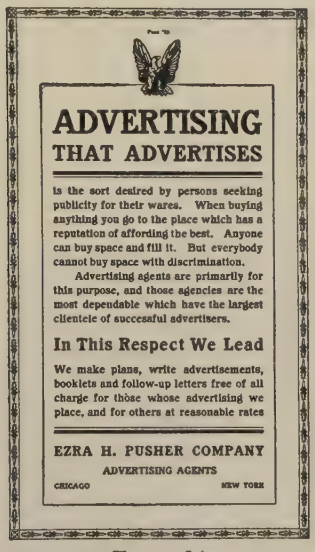

ADVERTISING
THAT ADVERTISES
is the sort desired by persons seeking publicity for their wares. When buying anything you go to the place which has a reputation of affording the best. Anyone can buy space and fill it. But everybody cannot buy space with discrimination.
Advertising agents are primarily for this purpose, and those agencies are the most dependable which have the largest clientele of successful advertisers.
In This Respect We Lead
We make plans, write advertisements, booklets and follow-up letters free of all charge for those whose advertising we place, and for others at reasonable rates
EZRA H. PUSHER COMPANY
ADVERTISING AGENTS
CHICAGO
NEW YORK

Figure 84

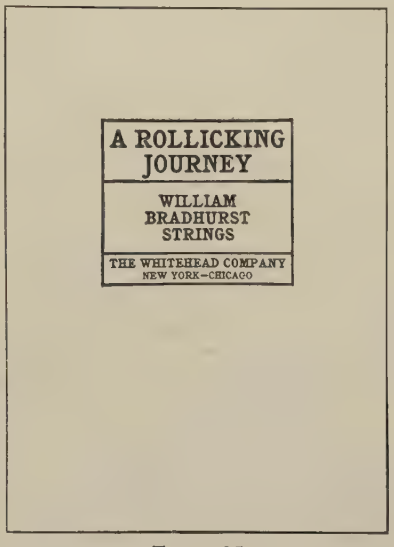


Figure 85

emphasis, and also an attractive display, without rules, the rules here have a value as ornament and in attaining form which may often be utilized to advantage for the sake of distinction.

When considering Fig. 81 mention was made in a general way of the effect of unity secured by the use of rules to form a panel. In that particular example it was essentially a question of unity of matter as independent from other portions of the copy; a unity of content rather than a unity of form.

It is quite important that our displays as a whole have an appearance of unity. Advertisements, also cover designs, etc., although composed of many lines and some illustration, perhaps,

must be made to appear as one thing if they are to be efficient in holding the attention as well as to be inviting to the eye. The eye can not concentrate upon many things at the same time and rebels at even looking at things which are loose and disjointed. Unity must be brought into play; and unity in this one respect depends on several things. Symmetry, or formal balance, tends to preserve it; contour indicates it quite distinctly; margins, if sufficiently wide, safeguard it completely; but when the margin is not of sufficient width—and it is quite necessary to preserve unity—a border provides the final opportunity.

In addition to the general effect of unity which the use of a border largely insures, an effect which is necessary if the form is to be wholly pleasing to the eye, a border serves the very practical purpose of clearly defining the limits of comprehension. It helps to keep the eye from wandering to other parts of the page, exerting a strong tendency to force the eye within its enclosure. In addition, and as it adds strength and stability to the form, a border offers great possibilities for providing an advertisement with individuality. It is safe to state that in the great majority of cases, even where other qualities such as symmetry, contour and margins tend to provide a sense of unity, a border of plain rule goes farther than anything toward making unity certain.

Here, indeed, rules find their greatest usefulness, the advantages they afford justifying their almost general use as borders for advertisements. Although rules do not provide the element of ornament to the extent that decorative borders do, and while they do not present the same opportunities for lending atmosphere to the piece, their use is not attended with certain dangers that accompany the employment of their more ornate brothers. Rules can be used with propriety and to good effect with every style of type, except, perhaps, the decorative texts, which are little used in general display work. On the other hand decorative borders must have characteristics in common with the type they

surround and harmonize with the nature of the subject-matter. Furthermore, a border that is more attractive in itself than the message in type which it surrounds—as decorative borders quite frequently are—makes concentrated attention to the advertisement out of the question. The advantages of plain and modest rules for border use are patent; the only important requirement

Bishop's China House
Next To The Biggest Store In Monmouth
Harvest Dishes
at Bottom Prices
CLOSING OUT OLD PATTERNS
Jelly Glasses and Jelly Molds.
Mason Fruit Jars and Jar Caps.
Glass Water Sets—All styles and prices.
Glass Tumblers—From 3c to 50c each.
Big Assortment Guaranteed Aluminum-Wear At Reasonable Prices
Lemons, special price, 12 for.....20c

Figure 86

Bishop's China House
Next To The Biggest Store In Monmouth
Harvest Dishes
at Bottom Prices
CLOSING OUT OLD PATTERNS
Jelly Glasses and Jelly Molds.
Mason Fruit Jars and Jar Caps.
Glass Water Sets—All styles and prices.
Glass Tumblers—From 3c to 50c each.
Big Assortment Guaranteed Aluminum-Wear At Reasonable Prices
Lemons, special price, 12 for.....20c

Figure 87

to harmonize them with the type being to match the strength of the type with a rule border of like weight, i.e., thickness of line. Contrast, of course, may be the quality desired.

To illustrate the effect of unity which rule in use as border imparts, Figs. 86 and 87 are shown. Fig. 86 is a horrible example of a lack of unity, both in so far as holding the content together—i.e., marking the limits of comprehension—and as the advertisement as a design are concerned. The scattering of the several parts without semblance of cohesion makes it difficult to give concentrated attention to the advertisement. Measured by the standards upon which unity depends, Fig. 86 is utterly lacking in that desirable quality. How a border helps in achieving unity is quite plainly seen when we consider Fig. 87, the same display with the single addition of a rule border, the final effort, it might be said, to bring the many things into one.

While a single plain rule serves all practical purposes of division between parts of a display and in the formation of borders to hold our designs together, parallel and double rules, as well as combinations, may often be depended upon to give better finish to the composition. Rule is harmonized with type by matching the type with rule of the same strength. Thorough harmony is secured by using double rule (a fine and heavy line) with type

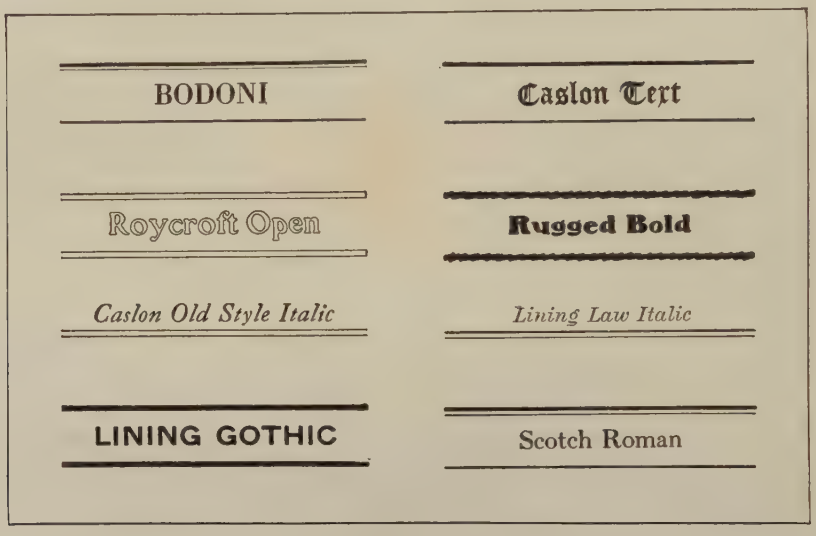


Figure 88

faces which are characterized by widely contrasting light and heavy elements, such as Scotch Roman, Bodoni, etc., the theory in the use of the double rule being that the heavy line thereof matches the heavy elements of the type characters, while the light line matches the fine elements of the letters. Such a theory is, of course, sound. On the other hand, when styles of type are employed between the elements of which there is little variation, such as Bookman, parallel rules (those in which the lines are of equal thickness) should be used. The suggestions given above, and Fig. 88, provide a sufficient basis upon which to determine the kind of rule required to create a *pleasing* appearance.

Rules may be used with perfect propriety even when there is no practical object to be obtained by their employment. In such use they are ornament, pure and simple. An illustration of this use of rule is provided in Fig. 89, an envelope slip. With all the type except the signature set in one measure, the whole forming a compact group in itself, the design has sufficient unity to deserve the term. Esthetically, the final short line of the light-face type and the small signature at the right in a slightly bolder one violate perfect symmetry, but for all practical purposes it is

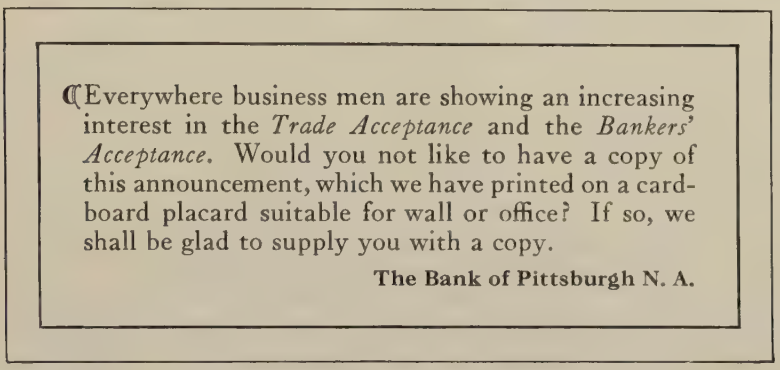

¶Everywhere business men are showing an increasing interest in the *Trade Acceptance* and the *Bankers' Acceptance*. Would you not like to have a copy of this announcement, which we have printed on a cardboard placard suitable for wall or office? If so, we shall be glad to supply you with a copy.
The Bank of Pittsburgh N. A.

Figure 89

symmetrical enough to have unity. Margin between type and edge of paper is wide (the edge of the paper being indicated by the light rule outline, consistently used throughout the text of this volume for the same purpose) and there is no other display to conflict for attention, as there might be on pages of a newspaper or magazine, though even there the margin of white space in itself would in effect constitute a border. Why, then, was the rule used? It was simply used as an embellishment to add finish to the specimen. Perhaps it aids in focusing attention, but in this particular instance that is extremely doubtful.

In the possibilities rule provides for adding "color," that is, blackness, to type display it plays a decidedly important part in the formation of pattern, which is nothing more nor less than a

combination of balance, contrast and good form. In serving to make a strong emphasis in combination with type, as in underscoring or independent of it, rule has an effect that is pleasing or displeasing according to how the heavy notes of black are placed. In order to show how rules which are not related to any particular lines add strength to a display, Fig. 90 is provided.

While the employment of rule in this manner is essentially ornamental, it serves a practical purpose in holding the design

WILKES-BARRE, Pennsylvania
Joins the 100,000 Class!
Its Newspaper is the
TIMES-LEADER
Published each weekday afternoon at
44-48 West Market St., Wilkes-Barre, Pa.
This Newspaper Rates First in the Third Population Center of the Second State
Advertising published 1927 totaled 12,468,834 lines, a gain of 137,074 lines over 1926.
Circulation A. B. C. report January 1, 1928, net paid, 27,704, a gain of 1,456 over the same report in 1926.
Story, Brooks & Finley
Special Representatives: New York, Philadelphia, Chicago, Los Angeles, San Francisco

Figure 90

together after the fashion of borders and by the attention which it attracts by contrast or interesting position. Plainly the heavy bands of rule emphasize the whole composition in such a way as to show that rules have other uses than for underscoring to give emphasis to words or lines, separating parts for division, building panels for emphasis and division, as well as for borders to unite the parts of a display into one design.

While rules so used have the advantages enumerated above in a composition as of itself, which is to be received and considered without conflict from other displays, the same advantages

are obtained by such use even on the pages of a paper, where there is often a much greater need for the emphasis they provide. Obviously if two such heavy notes stand out on the page of a publication it is natural for the reader in seeing both to see that which is between more clearly than anything which is without.

The use of rule as in Fig. 90 in lieu of borders offers a distinct advantage over the latter in the saving of space, which is a particularly important consideration in single-column adver-

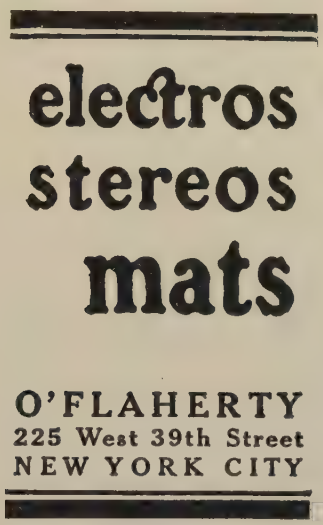


Figure 91

EDUCATOR SHOE
Bent Bones
Straight Bones
To Get
Quick Relief
COME here today and find out, yourself, how Educators give perfect foot comfort—quick relief from corns, callouses, bunions, ingrown nails and weakened arches. You'll walk out—as many of our customers have—with the foot freedom of a child. Don't wait. Get the whole family into this shoe that lets the feet grow as they should.
For your protection remember—unless the shoe is branded EDUCATOR on the sole, it is not an Educator.
EDUCATOR SHOE
Made for Men, Women and Children
DEALER'S NAME AND ADDRESS

Figure 92

tisements and in other small displays, which, while small, must nevertheless be strong. Take Fig. 91, for example: Here the rules, while no blacker than the bold type used, add strength to the display, not only because of the additional blackness they provide but in the formation of pattern. Without them the irregular lines at the top and the squared lines at the bottom would indeed present a straggly appearance. While adding strength to the display, and providing unity at least near the extent of a complete border, they permit the use of larger type throughout than would be possible with a border even of much lighter rule,

the use of which would materially weaken the display. Were a border used around this advertisement there would not only be taken up the space occupied by the rules at the sides but the necessary margin of white space inside; and that would make the use of the large type here employed impossible.

Another important service rendered by such a band of rule is illustrated by Fig. 92. With the heavy illustration in use at the

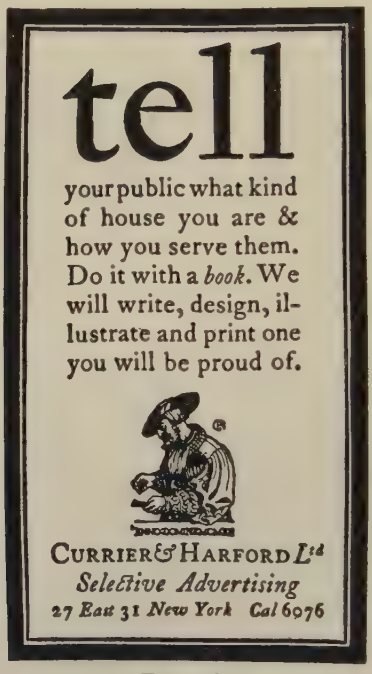

tell
your public what kind of house you are & how you serve them. Do it with a book. We will write, design, illustrate and print one you will be proud of.
CURRIER & HARFORD Ltd
Selective Advertising
27 East 31 New York Cal 6076

Figure 93

top the heavy rule at the bottom serves to round out the design by helping in balance, shape, etc., while assisting materially to emphasize the type above by throwing it in stronger relief.

In Fig. 93 we have an example to demonstrate how a complete heavy rule border may serve to emphasize a composition. The blackness of the border in contrast with the lightness of the type here forms a display of high attractive force. It is a style which is quite useful where only a small space is possible but

where a small advertisement must compete with larger displays for attention. Many like the contrasts of black and gray here represented, and it must be admitted that when the notes of black are nicely placed a touch of "color" is given the display.

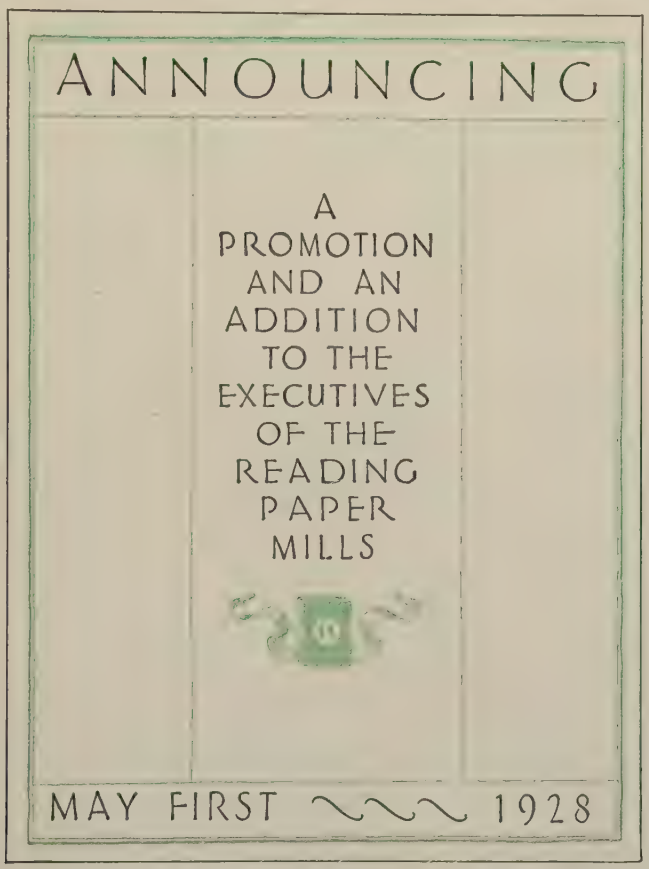


Figure 94

In the use of rules in the formation of borders we find opportunities almost without number where rules may be employed to vary the effect of typographic design of whatever form it may take. While serving all their practical purposes they may prove of great value from the standpoint of ornament, often being so employed as to give to the design as a whole a most novel and

TORINOKO
HAND MADE PAPER
FROM JAPAN
Size, 18½ x 25¼ Inches. Bulks about 3 Inches to Ream of 500 Sheets. Code Word: Diglyphe
CARRIED IN STOCK BY JAPAN PAPER COMPANY
IMPORTERS OF HIGH GRADE PAPERS
AT Nº. 34 UNION SQUARE EAST NEW YORK CITY

Figure 95

distinctive appearance and a value in attraction that would not result from conventional use. This is true in the case of Fig. 94; in fact, whatever distinction it has results from the paneling.

MACOGRAMS
SEPTEMBER 1923
VOLUME FOUR · NUMBER SEVEN
MACGREGOR-CUTLER PRINTING COMPANY
IN THE INDUSTRIAL CITY OF PITTSBURGH · U S A

Figure 96

In Figs. 95 and 96 we find rules even more extensively used in a decorative capacity. The former is by one of our foremost typographers, John Henry Nash, who has a special fondness for rules and is particularly adept in their use. It is readily apparent that the rules in Fig. 96 could be omitted with less of a sacrifice

in general appearance than those in Nash's page. The point is that the rules in Fig. 95 serve more of a practical purpose while they function as ornament. One very important point comes to mind in connection with Fig. 96, however. If all the rules were omitted the page would present a decidedly loose appearance. Decorative borders made up from definite units, repeated, are

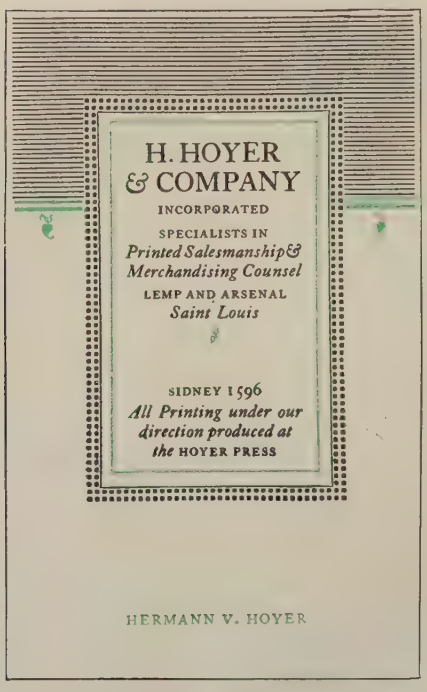


Figure 97

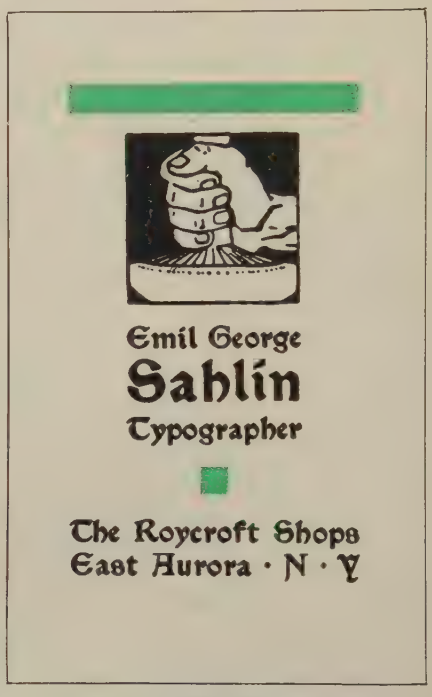


Figure 98

almost invariably improved if rules follow close to them around the page, whether inside or outside depending on the pattern. Rule so used adds a finish and, more important still, it improves unity. Fig. 96, however, represents a style that should be seldom used. Furthermore, whenever so much paneling is employed, the prominence of the rule, and possibly other decoration, should be subdued by being printed in a weaker color than that used for the type, which should always have the right of way.

Interesting uses of rule in a decorative way are illustrated by Figs. 97 and 98. The former is especially ingenious and distinctive while the heavy rule across the top of Fig. 98 squares up the design and provides a medium for the application of color.

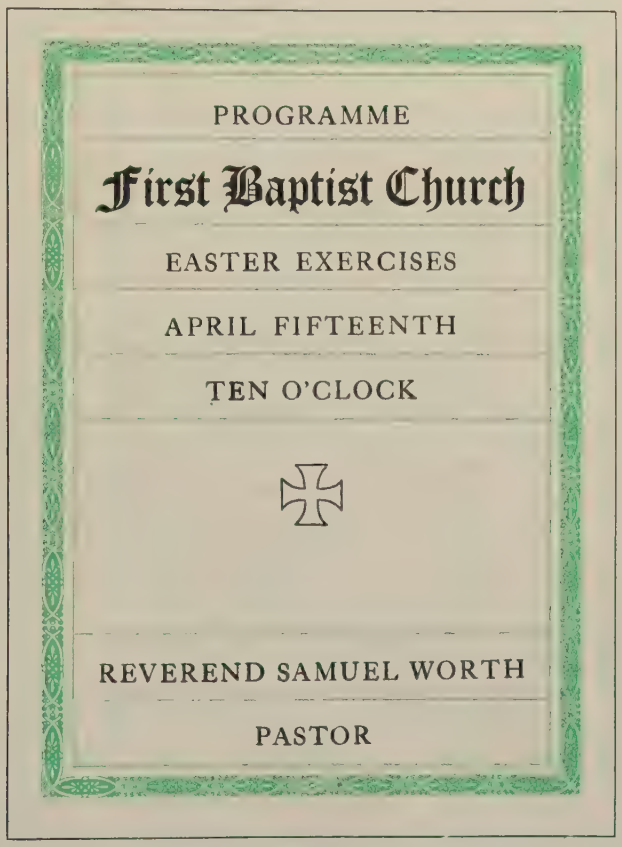
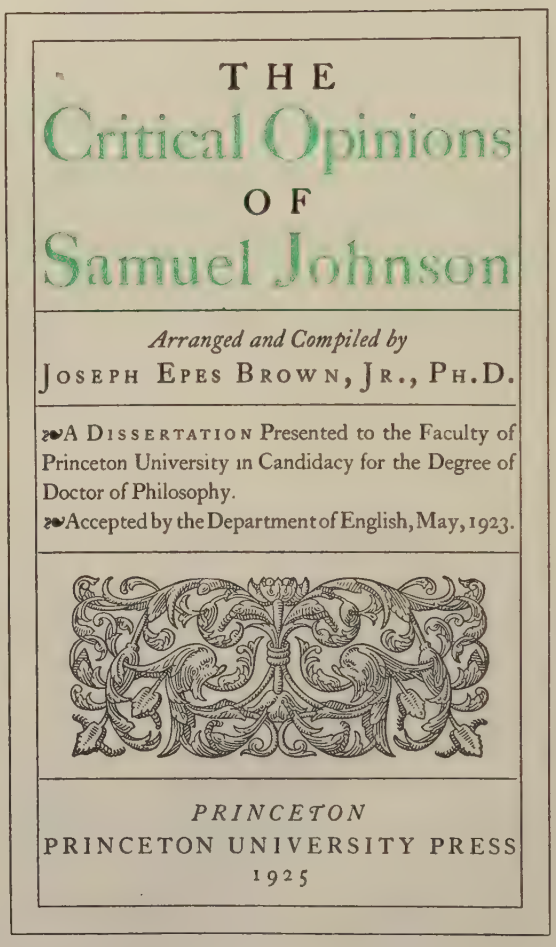


Figure 99

A discussion of the use of rule in typographic display would be incomplete without some reference to the accepted style of treating printing of an ecclesiastical nature such as, for example, titles of Christmas programs. This style has a basis in history. In the days of the manuscript books, treating almost universally of religious topics, it was the practice of the letterers to draw



THE
Critical Opinions
OF
Samuel Johnson

Arranged and Compiled by
JOSEPH EPES BROWN, JR., PH.D.

A DISSERTATION Presented to the Faculty of Princeton University in Candidacy for the Degree of Doctor of Philosophy.
Accepted by the Department of English, May, 1923.

PRINCETON
PRINCETON UNIVERSITY PRESS
1925

Figure 100

lines of red across the sheet upon which they worked to guide them in their lettering. The lines not only served that practical purpose but were an element in the decorative scheme (Fig. 99). Colonial typography, represented by Fig. 100, features the use

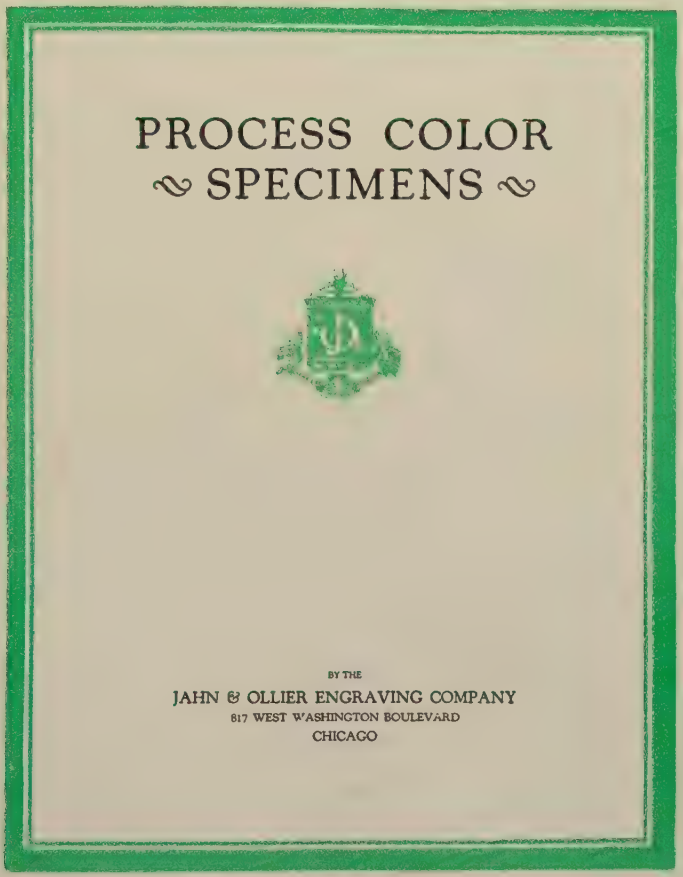


Figure 101

of rules joined up with the border in a similar manner. Bending the face of the rules a trifle accents the effect.

The bled border, one at the edge of a page, affords a striking variant to the conventional style with a margin. Plain rule printed in a second color (Fig. 101) is ideal for this treatment.

While many pages could be filled with illustrations showing how effectively rules may be used in a decorative capacity we must leave the subject. We will do so by showing a very striking

Figure 102

and unusual use of rule applied to a show card which, though very effective as an eye-catcher, is particularly appropriate in connection with a modernistic treatment such as Fig. 102. With rules, it seems, the limit is one's originality and ingenuity.

IX—SHAPE HARMONY

NOTHING attracts more quickly or more surely than that which is beautiful and pleasing to the eye. It is true, of course, that if the strong points of an advertisement are interesting, and if they are then skilfully brought out, attention as well as interpretation *may* be accomplished by the use of type alone. This *may* be so even when the effect the form creates is not agreeable to the sight.

It is essential, and most important, that type should interpret the copy and set forth the feature points of a display in the most understandable and effective way. After this is done its effectiveness is increased as it is made more agreeable to the sight. The author holds firmly to the belief that in the vast majority of cases printed forms are first seen and considered as a whole. He is convinced, furthermore, that if they are pleasing and attractive as entities, i. e., artistic, they will command attention—as pictures, so to speak—before a word registers on the mind.

A word about this much-abused term "artistic." Abortions almost without number have been perpetrated in its name when applied to printing. The fact that work is called "artistic" does not mean that it is, however; the term does not imply "fuss and feathers," nor, in typography, fancy type and borders, gorgeous initials and decoration, splendiferousness in general. The simplest and plainest printed things may be artistic, i. e., conformable to the principles of art and design. A combination of types only, unaccompanied by illustrations, borders, and ornaments, may be beautiful, or it may be atrocious. No one who can read and who has access to a dictionary need have any uncertainty as to the meaning of the term "artistic."

Assuming, of course, that types and utilities are pleasing in themselves, what are the principles on which dependence may be placed for beautiful, i. e., truly artistic, effects in display work?

They are shape harmony, tone harmony, proportion, and balance —also, to an extent, contrast and simplicity. Of these principles the simplest is, perhaps, the first. It will therefore be considered in advance of the others, which are equally important.

Shape harmony obviously means harmony (agreement, conformity, unity) between the shapes of the things which together make up our complete printed design. The association of type faces in itself demands first consideration in the study of shape harmony, for in no other of the applications of shape harmony

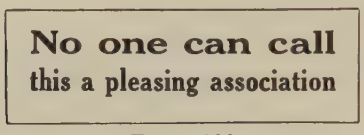


Figure 103

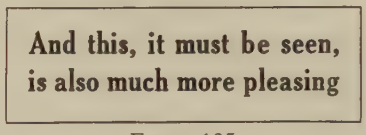


Figure 105

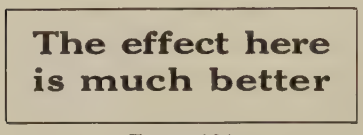


Figure 104

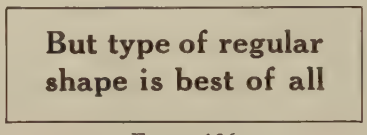


Figure 106

to typographical display is the violation of it more frequent or more displeasing. One can hardly discount the importance of this fundamental principle of art and design in typography after examining Fig. 103 and noting the disagreeable effect produced by the association of extended and condensed types, here minimized because the types are of the same series. That this disagreeable appearance is not altogether due to the fact that the letters are not of regular shape—as it is to an extent—will be seen when one considers Fig. 104, where both the lines are in extended shape, and Fig. 105, where both are condensed. It will be seen, therefore, that if the most agreeable appearance is to result, all the type faces in a design must be of the same general shape. An important point, though one which is not essentially pertinent to the subject, may well be brought up at this time, especially since we have means for its illustration in these four

small panels. When compared with Figs. 104 and 105, Fig. 106 demonstrates that the most pleasing results are secured not only when all the types are of the same shape but when that shape is in good proportion, i. e., when the height is in nice relationship to the width. One need not have a superabundance of the quality of good taste to see that Fig. 106 is not only far more pleasing than Fig. 103, wherein the lines are not in harmony, but that it is more pleasing than Figs. 104 and 105, wherein they are.

When, as in Fig. 107, condensed is used for a heading much larger in size than the body matter or subordinate display lines,

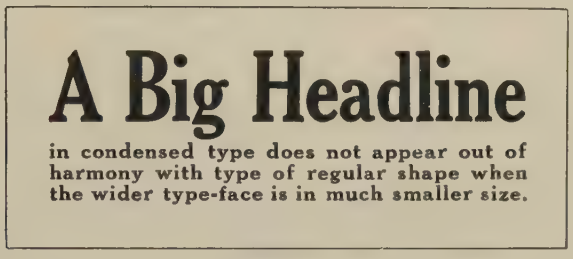

A Big Headline
in condensed type does not appear out of harmony with type of regular shape when the wider type-face is in much smaller size.

Figure 107

the effect is not displeasing, for, then, the fact that the condensed letters are proportionately so large makes their relatively narrower width much greater than the small sizes of the relatively wider characters. The great use of text, or black letter, for its decorative effect, as well as for emphasis, prompts a suggestion regarding its use with roman, or other type faces of regular and extended shapes. The text type comes under the head of condensed types, and when used with roman of regular shape, or types of extended shape, must be given the same consideration that the condensed roman is given in Fig. 107. In Fig. 108 a line of text is shown topping other lines of roman capitals of almost equal size. The effect, owing to the divergence of shapes, it must be admitted, is displeasing. Fig. 109 is shown to demonstrate that the cause of the bad effect is as stated, and that the remedy proposed is a specific. In Fig. 109, it will be seen, the effect of

the lack of conformity in shapes is minimized by reducing the size of the wider member of the combination.

Everything considered, the results which are the most satisfactory are usually found in the printing in which the question of the association of type faces does not enter — the printing in which but one series of type is used. We may go a step farther, in fact, and say that the most pleasing results are attained when the work is not only confined to one series but is set either in all capitals or all lower-case of that series. (Capitals and lower-case each form a different shape of design, and their characteristics are distinctive.) But such practice is not always possible,

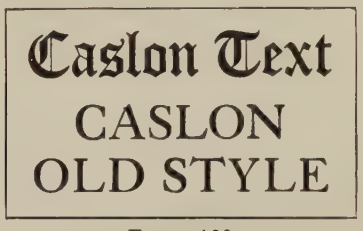


Figure 108

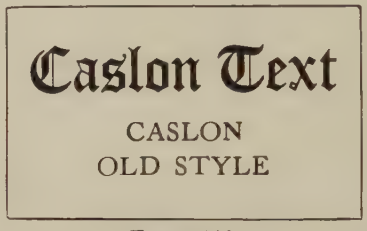


Figure 109

nor is it always desirable. In involved display, where space is at a premium, it would be positively foolish to hold to all capitals or lower-case, for we would sacrifice many effective means of obtaining emphasis. We may, furthermore, develop a pleasing harmony without drawing such a fine line.

The next step in shape harmony is suiting the shape of the type to the shape of the space occupied. In advertising display, and particularly advertisements for newspapers and magazines, one meets with spaces of various shapes. It is therefore well to remember that letters of regular proportion will fit well into any shape, except, perhaps, the most irregular, of which comparatively few will be met with in daily practice. Except in very rare instances one need not worry about harmony between type and space in advertisements if he holds to the use of letters of regular shape, and he would be a "stickler" indeed who would find

fault with such letters well used in such an out of the ordinary space as a single-column (thirteen picas) twenty-inch advertisement. (Note: The selection of such a space would be foolish if it were desired to have strong display.) The author has often felt it would be a blessing to printerdom if extended and condensed types had never been invented. They must, in a measure at least, be considered as freaks, and no one can see anything pleasing in their lack of good proportion. Printers nationally known for the quality of their work do not use extended or condensed faces.

The idea that condensed type permits of a bigger display-line is largely founded upon a fallacy, for, though the letters are higher, they are in some instances so much leaner as to offset this advantage of height. This point is demonstrated by these two lines of Caslon Bold, which has been selected for use because it is one of the most widely used of our many bold-face types.

14-Point Caslon Bold Condensed
12-Point Caslon Bold (Regular)

One line is set in 14-point condensed and the other in 12-point regular. Can it be said that the 14-point characters in the first line provide as much more prominence than the 12-point letters below as the difference in size would seem to indicate?

In booklet work — cover designs, title pages, etc. — shape harmony between type and space must be more carefully considered. To show the effect of harmony and a lack of harmony in this respect Figs. 110, 111, 112, and 113 are provided, emphasized, of course, to illustrate the points clearly. In Fig. 110 we have an extended style of type on an eccentric narrow page such as is frequently used for the sake of novelty. It looks bad, doesn't it? Fig. 111 is of the same size and shape of page, but the extended type has been replaced by condensed type, which appears much more pleasing because it is of the same general shape as the page. Now, we find, in Fig. 112, an oblong page in

which the condensed letter that was so well suited to Fig. 111 appears very much out of place, whereas the extended type, poorly used in Fig. 110, is just the thing in Fig. 113. Surely there is something to this matter of shape harmony.

A good rule to follow when working on spaces and pages that are decidedly out of regular proportion (of which you will

Figure 110

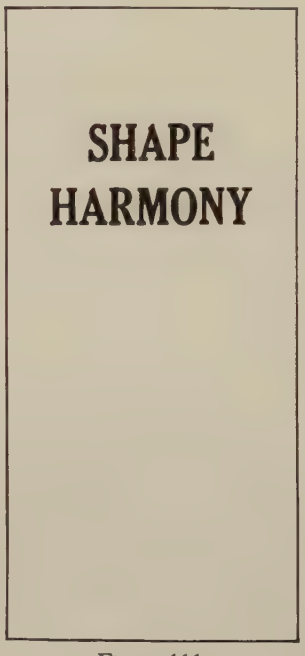


Figure 111

learn later) is to have the long dimension of the type parallel the long dimension of the page or space. This rule applied to Figs. 110 and 112 shows the association wrong, as the appearance demonstrates, while it proves the association of type and space right in Figs. 111 and 113, as it plainly appears to be.

In architecture, where several of the laws governing type display also apply, of which shape harmony is one, it is quite necessary that tall, narrow buildings contain a preponderance of vertical lines. This rule applies with equal force in designing

forms for narrow pages. Figs. 114 and 115 provide interesting experiments which add strength to the points expressed above regarding parallel lines in type display and vertical lines in tall, narrow buildings. It is evident that the lines of the decorative rule arrangement in Fig. 114 are horizontal, whereas the longer dimension of the page is perpendicular. One will at once sense

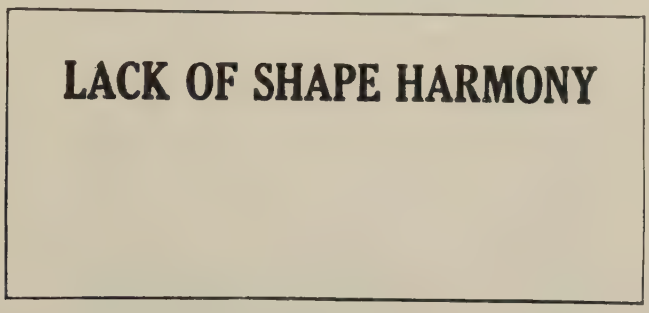


Figure 112

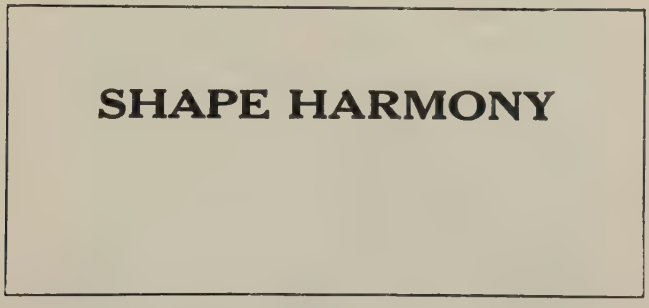


Figure 113

an inconsistency in this example. Note the improvement in Fig. 115, in which the lines of the rule arrangement are vertical and parallel with the longer dimension of the page, a suggestion in miniature of the pleasing appearance which results from a preponderance of vertical lines in a tall and narrow building.

In this connection let us now study the panels which enclose the lines of type in Figs. 114 and 115 independently of the quite ornate background arrangements, assuming for a moment that these panels alone constitute the designs. It is evident that the

compositor who would set such a panel as the one in Fig. 114 on a page of that shape would not be giving much thought to harmony of shapes. With proper consideration given harmony

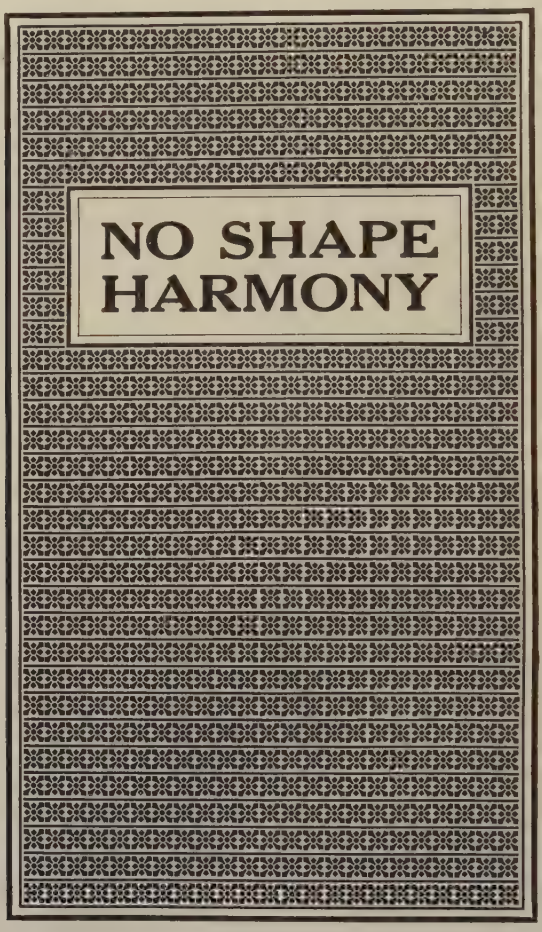


Figure 114

of shapes an oblong design such as this panel is would not have been set across a narrow page, another oblong shape running in the opposite direction. The panel in Fig. 115 is much more pleasing for the very simple reason that its shape is in harmony with the proportions of the design as a whole.

Shape harmony, however, demands more than a complete agreement between the shape of types that are used together, between the shape of type and that of the page, and between

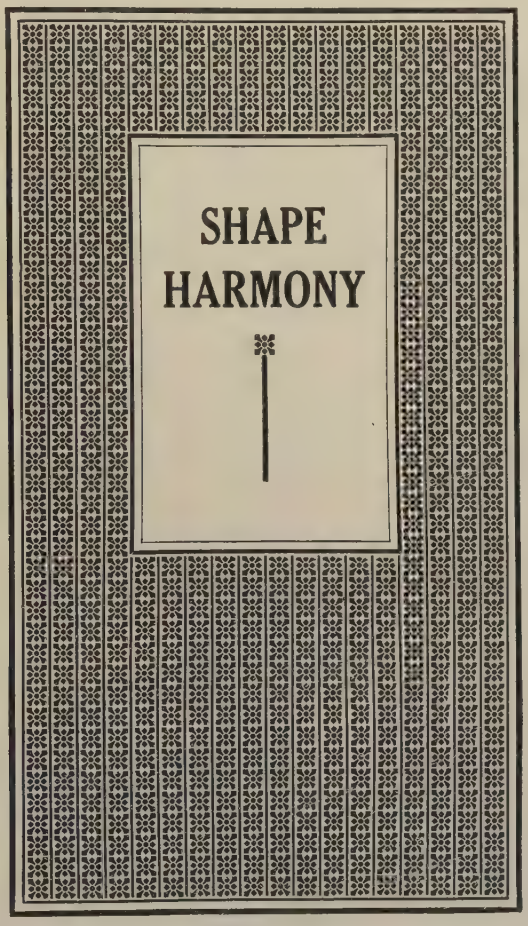


Figure 115

the design as a whole and the page. The groups of type making up the design as a whole and the page must also agree.

In Fig. 116 we have an oblong page in which the design is made up of three narrow groups, the paneled ornament constituting one of these. Look steadily at it for a moment and see if

you do not sense a conflict between the narrow groups and the oblong page. Then consider the improved effect of the resetting shown below it (Fig. 117), where the groups agree in shape with the shape of the page. Compare the two, and if you can see the

Figure 116

Figure 117

harmony in Fig. 117 and a lack of it in Fig. 116 you have good taste, otherwise there is need for its development by study and comparison. Be sure you note, too, that it is not only the letters in Fig. 117 which agree with the page in shape, but the forms into which those letters are grouped in the design.

In Fig. 118 we show a narrow page in which the type used is of somewhat extended form and the shape of the groups wide.

In order to secure the desired prominence for the main display a size of type was necessary which, because extended, crowds the border too closely at the sides in relation to the comparatively large amount of white space between the groups, that is,

Figure 118

Figure 119

from top to bottom. This wide disparity in the marginal spaces would naturally suggest to a "stickler" for uniform distribution of white space some makeshift like the bands of border units to take up some of the excess space from top to bottom in order to produce a more uniform distribution throughout the design. The bands of border, in themselves, are of oblong shape, as are the type groups and ornament, none of which agree with the

narrow page on which they are placed. Alongside we show a resetting (Fig. 119) in which the condensed letter used in Fig. 116 appears. Because of the narrow width of the letters as compared to their height more white space is possible at the sides and a greater amount is taken up vertically, thereby providing more pleasing distribution. Being narrow, the groups harmonize perfectly with the proportions of the page. It will be noted that no makeshifts whatever are necessary to effect a proper distribution of the white space. The ornament is by no means essential to the shape, but is utilized merely as a means of embellishment to relieve the severity which might result from the use of type alone. The reader will note, of course, that the ornament also conforms to the narrow shape of the page and that it is not so prominent that it handicaps the type as it does in Fig. 118.

Decorative elements in typographic design, and especially borders, the most commonly used, show to best advantage, and do their part in forming a harmonious whole, when their form is in harmony with the general shape of the type faces used in combination. This would imply, for example, and as a general rule, the association of curves with curvilinear figures only, and of straight lines with rectangular figures.

The principle of shape harmony is violated to a very great extent in the association of type faces and borders, and for that reason a few words of general advice on combinations of types and borders are now in order. Figs. 120 and 121 illustrate more plainly than volumes of words that curve and rectangle do not harmonize and that their use together, in borders and types at least, is displeasing. Even those who "scout" the idea that art principles may be applied to typography, but who are blessed with a measure of good taste, would see the fault in these two figures and no doubt say, "The borders and types do not go well with each other." The curvilinear border, so plainly unsuited to the block style of letter in which Fig. 120 is set, fits in well with

the italic type of Fig. 122, which possesses similar shape characteristics. Inversely, the rule border with geometric square corner pieces, so plainly unsuited to the italic type in Fig. 121, seems just the thing for the block letter in Fig. 123. Figs. 122 and 123

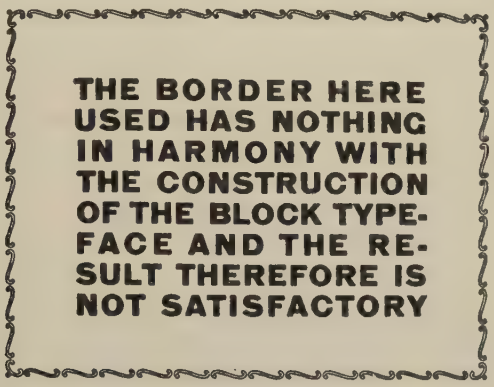


Figure 120

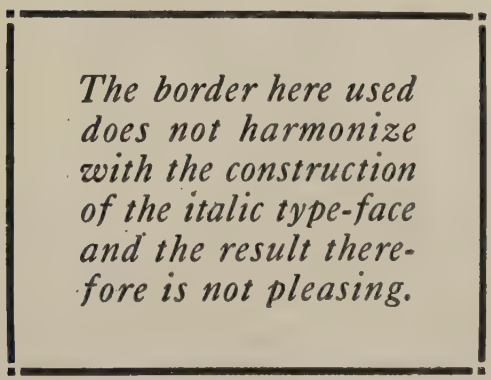


Figure 121

offer complete shape harmony between type and border, which have something in common in each instance. Such relationship is essential to attractiveness in type display.

Ornaments, though seldom deserving a place in advertising display, may often be used to good advantage in job printing. If appropriate to the subject to which the display relates they

impart atmosphere to the whole effect, provided, of course, they harmonize structurally with the type as well as the page. Lack of shape harmony between ornament and type, and page, is all too frequently seen, block type styles and other plain and severe

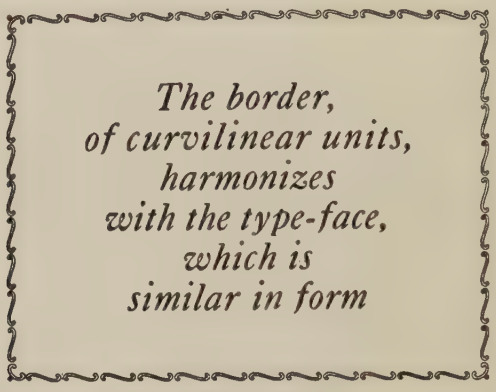


Figure 122

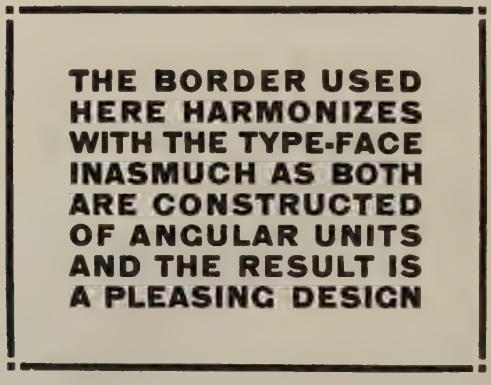


Figure 123

letter forms being often found in the company of fancy scroll and floral decorative devices, while angular ornaments are as frequently forced to associate with graceful italics and rich decorative texts. Such inconsistencies will be apparent at once to the reader who has studied Figs. 120, 121, 122, and 123, which, though relating to borders, cover ornaments as well.

X—TONE HARMONY AND CONTRAST

COLOR is what we have in mind when we speak of tone harmony and contrast, but it is not in the sense that red and green are colors. We are thinking of color in terms of black and white, the extremes of colors, and also in the gradations between the two, that is, the grays, which we have in varying degrees of lightness and darkness. Gray is the mixture of white and black, hence the impression of type characters made in black on the white paper of the printed page creates an effect of gray. As spectrum colors are distinguished mainly by difference of hue, so grays, including those formed by the mingling in the eye of the black lines of type with the white paper, are distinguished by differences in value or tone.

Every type face with which we as designers of type display have to work has a tone peculiar to itself. Some of them, printed in mass, as on the page of a book, blend into an effect which is light in tone because the lines of the letters are thin and the white

SPECIALIZATION: This is the age of efficiency. Rule-of-thumb methods are as obsolete as the eight-ox plough of the ancient Romans. The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency. Specialization has become the

Figure 124

of the paper overbalances the black of the printed letters. Others in mass provide an effect of deep or dark gray tone, or black tone, because the black of the type characters dominates the white of the paper. Figs. 124, 125, 126 and 127 show groups of type, each of a different strength, therefore tone value.

The most agreeable effects in type display are secured when all the constituent parts of the design are of the same tone—of the same depth of color—whether light or dark tone. When the tone is uniform, when all the elements blend into an even gray

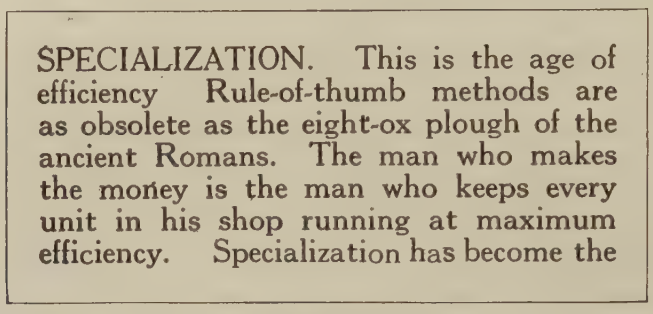

SPECIALIZATION. This is the age of efficiency Rule-of-thumb methods are as obsolete as the eight-ox plough of the ancient Romans. The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency. Specialization has become the

Figure 125

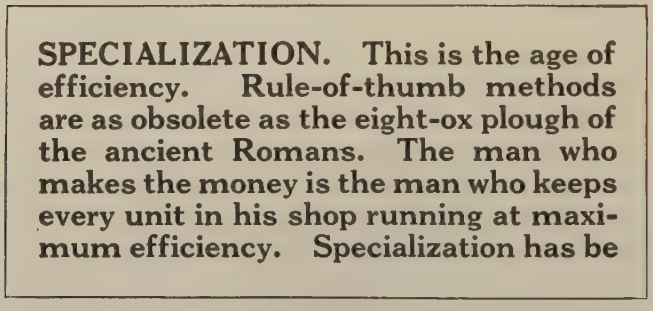

SPECIALIZATION. This is the age of efficiency. Rule-of-thumb methods are as obsolete as the eight-ox plough of the ancient Romans. The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency. Specialization has be

Figure 126

or black, we have harmony of tone, which is one of the most important of the fundamentals of typography and design. While maximum beauty results from harmony of tones, as has been stated, there is also beauty in contrast of tones. Furthermore, art must sometimes give way to utility. In fact, one of the important devices of type display outlined and illustrated in the earlier chapters was the contrast of white and black, which is in direct conflict with tone harmony. However, we must understand tone harmony before we can intelligently build up striking contrasts; it is the foundation upon which any effective contrast is based.

Furthermore, utility may be adequately served in most instances without bringing into play the contrast of black and white. In that case the effect will be more inviting to the eye, and therefore it will serve the better in attracting attention, while proper

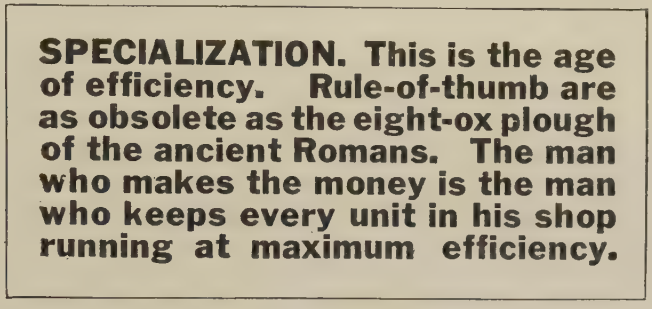

SPECIALIZATION. This is the age of efficiency. Rule-of-thumb are as obsolete as the eight-ox plough of the ancient Romans. The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency.

Figure 127

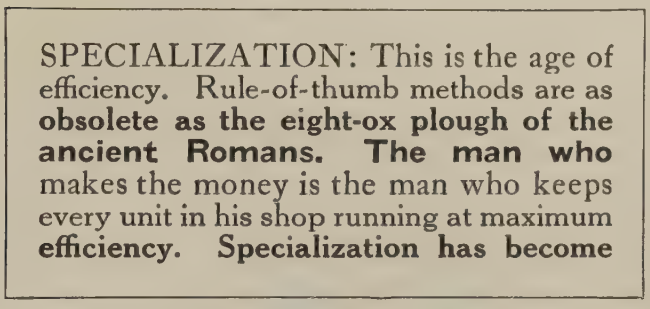

SPECIALIZATION: This is the age of efficiency. Rule-of-thumb methods are as obsolete as the eight-ox plough of the ancient Romans. The man who makes the money is the man who keeps every unit in his shop running at maximum efficiency. Specialization has become

Figure 128

interpretation can be given by some of the other devices, as, for example, by the contrast of big and little.

That one can not juggle with tones and achieve satisfactory results is shown by Fig. 128, a group of the same size as the first four examples, but in which alternate lines are set in the four tones of type used in Figs. 124, 125, 126, and 127. The first four exhibits are harmonious in tone because each is set in one size and style of type — the letters throughout each of the examples cover a uniform amount of surface on the white paper. Each, it will be seen, is agreeable to the eye, due to the fact that there

are no discords like those evident in Fig. 128. There are those, of course, who will not find the bolder examples as agreeable as the lighter-toned Figs. 124 and 125, and many can not like anything in which the crude block letter of Fig. 127 is used. Even these justifiably prejudiced individuals will admit that the effect

Something New!
Pepperell Colored
Sheets and Pillow Cases
They're just the newest thing and are worthy of admiration. They come in a variety of colors to match the color scheme of your bed room. Colors: Orchid, Pink, Blue, Green and Yellow. Sheets torn size before hemming, 81x99; pillow cases, 42x36.
Sheets $2.69 Pillow Cases 59c
New Fall Dresses
Don't fail to come in and see the beautiful new fall numbers that are arriving daily. Dresses are in velvet, velvet combinations, satin and satin combinations, georgette and canton. New fall shades that are really beautiful.
$9.89 $12.89 to $17.45
New Fall Hats
We have received quite a showing of the newest numbers—felts, velvets, satin and combination. $1.98 $2.98 and $3.95
A GOOD PLACE TO TRADE
J. B. Byars Co.
A SURE PLACE TO SAVE
WEST POINT, NEBRASKA

Figure 129

of Fig. 127, least pleasing of the set of four, is more inviting to the eye than Fig. 128, which is characterized by an intermingling of the four styles and tones. That Figs. 124, 125, 126, and 127 are so much more inviting than Fig. 128 is due solely to the fact that the tone throughout is uniform, even where dense black.

Aside from the point under discussion it will be readily seen that any one of the first four examples is more easily read than

Fig. 128. The eye does not take kindly to the intermingling of various tones and styles of type, and it actually finds such a mixture difficult to read. This is due to the fact that it finds difficulty in adjusting itself to rapid changes in shapes and tones of type. Fig. 129, in addition, shows how bold face may cause lines in light face to be skipped. To justify itself, in fact, contrast must

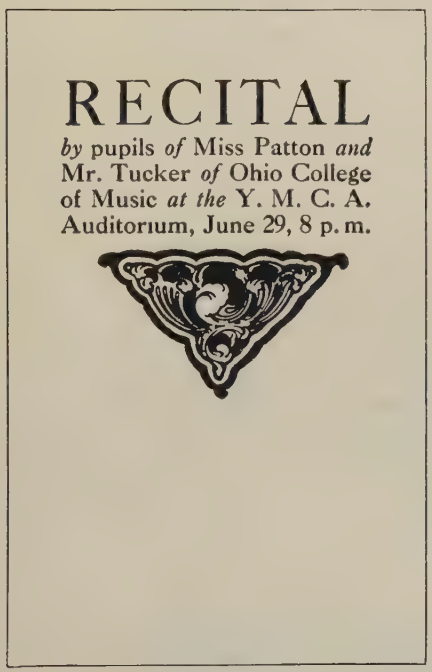


Figure 130

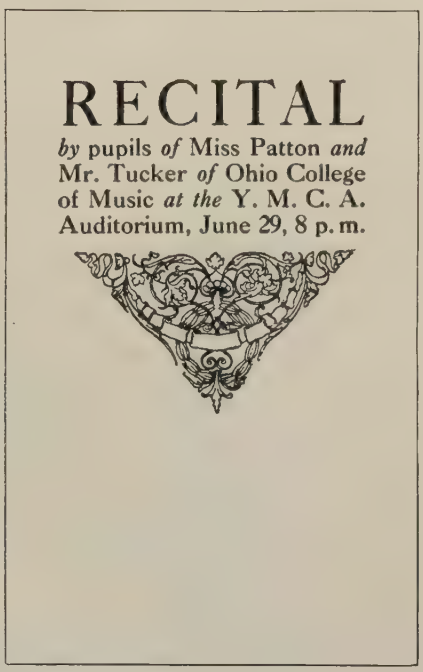


Figure 131

bring out an outstanding feature without creating confusion, or the strong notes must be so placed as to emphasize the lighter ones, too — by framing them, say, as will be shown.

The ornament in Fig. 130 is not an effective contrast on any basis; it draws attention from the type, as ornament should not do. In comparison, Fig. 131 shows that blends are more pleasing than contrasts, and strong emphasis even of important parts is not necessary on title pages and the like.

The fact that bold types are generally employed on cheap work, such as dodgers, posters, and the like, and the further fact that our most stylish and attractive type faces have always been found among the light-face variety, are responsible for a certain

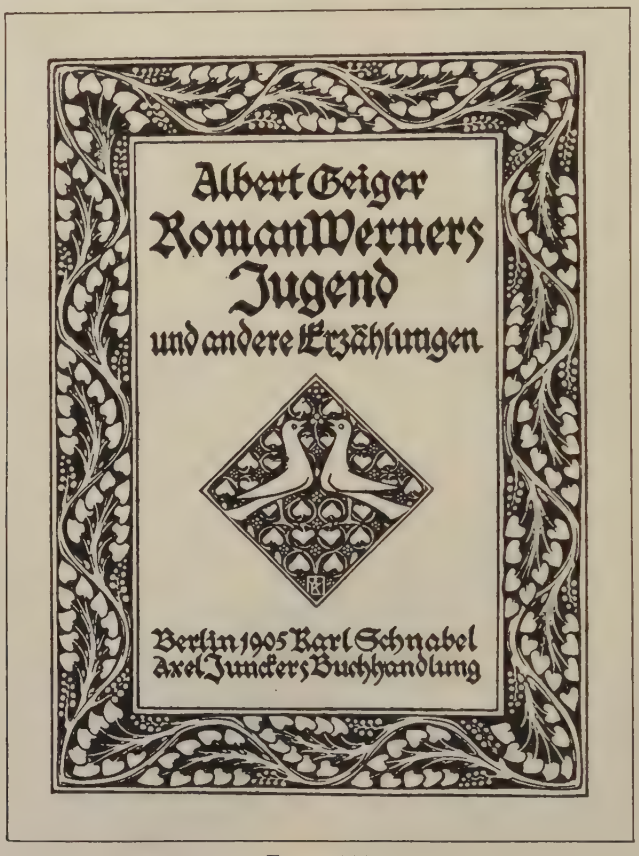


Figure 132

prejudice against bold effects in type display. Of course, bold types suggest the human qualities of boldness, brusqueness, and loud talking, which are not admirable ones, and that fact has contributed to the unpopularity of strong black designs. Nevertheless, the boldest effects may be attractive and agreeable to the eye if they are consistent throughout. This fact is proved by

Fig. 132, in which a very dark tone is maintained throughout the form; border, ornament, and lettering, it will be seen, match perfectly, while the white background of the paper reflects through the black printing in most agreeable contrast.

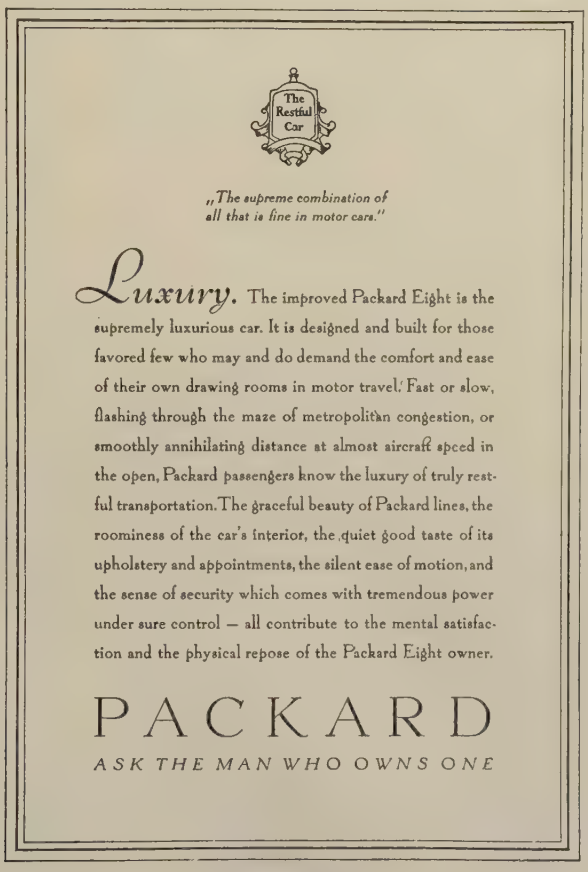

The Restful Car
„The supreme combination of all that is fine in motor cars."
Luxury. The improved Packard Eight is the supremely luxurious car. It is designed and built for those favored few who may and do demand the comfort and ease of their own drawing rooms in motor travel. Fast or slow, flashing through the maze of metropolitan congestion, or smoothly annihilating distance at almost aircraft speed in the open, Packard passengers know the luxury of truly restful transportation. The graceful beauty of Packard lines, the roominess of the car's interior, the quiet good taste of its upholstery and appointments, the silent ease of motion, and the sense of security which comes with tremendous power under sure control — all contribute to the mental satisfaction and the physical repose of the Packard Eight owner.
PACKARD
ASK THE MAN WHO OWNS ONE

Figure 133

In Fig. 133 we go to the other extreme and find a light-toned effect created by consistent use of delicate type and decoration. To visualize the effect of the border used in Fig. 133 surrounding the lettering and ornament of Fig. 132, or vice versa, is to recognize the importance of the application of tone harmony in

type display. It is well known, of course, that light typographical effects reflect daintiness and, as in Fig. 133, luxury, whereas bold effects serve to emphasize copy about articles, like trucks, the selling points of which are strength, durability, etc.

"All things may be well-made or ill. A work of art is a well-made thing. It may be a well-made statue, or a well-made chair, or a well-made book. Art is not a special sauce applied to ordinary cooking; it is the cooking itself, if it is good. Most simply and generally art may be thought of as the well-doing of what needs doing."
W. R. LETHABY
ART
"The well-doing of what needs doing" is the purpose of the Franklin Printing Company in all its work of creating ideas, writing copy, constructing layouts and dummies, making drawings, photographs and engravings for Direct Advertising. To advertisers with problems unsolved, this service is offered and correspondence invited. A simple request to be placed on our mailing list entails no responsibility whatever and may be the means of furnishing you with material for the very ideas you have been seeking for the striking and unusual.
FRANKLIN PRINTING COMPANY
PHILADELPHIA

Figure 134

Tone harmony, however, need not be achieved by micrometer measurement, although the matching of tones and weights of the various parts in Figs. 132 and 133 is that near perfect. Tone may be sufficiently uniform to be considered in harmony even though there may be a slight divergence in the weight of the constituent parts, as in Fig. 134. Furthermore, the slight contrast adds a certain snappiness to the effect.

Extreme carelessness is often indicated in the matching of rule borders to type, as though it were a matter of no consequence. Light rules will be found surrounding bold-face type, a condition that is not excusable on any grounds within reason. Heavy rule borders around light-face type are also quite often seen. The latter combination, while not so agreeable to the eye as an harmonious association, may result in strong, striking, and

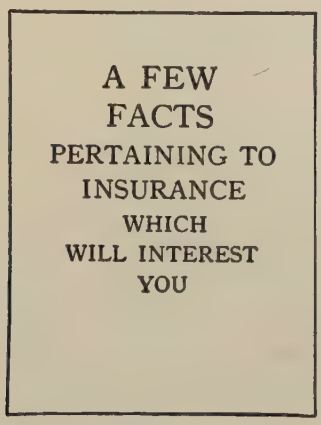


Figure 135

Figure 136

contrasting effects, attractive because of the effect of color that they provide, as will be shown later. The importance of tone harmony between type and rule is plainly seen when Figs. 135 and 136 are examined. Both are set in plain type and surrounded by plain, single rules, yet an appearance of beauty is evidenced in the harmony which exists between type and rule.

In advertising typography, however, it is often necessary to use bold type for display and set the text in light-face. Even when a single style is used throughout, in fact, as in Fig. 134, the display lines are stronger because larger. Obviously one border can not match both. While a border that strikes a happy medium between the two is possibly best, there is a rule, and a good one, which prescribes that a border shall match the tone of the larger

display lines. In the case of rules that means they should be the same width as the heavy elements of the display type, as, practically speaking, they are in Fig. 134. When rules of the same strength of tone as the smaller and lighter type are employed the effect in comparison is not so satisfactory, especially when the display face employed is a relatively strong one.

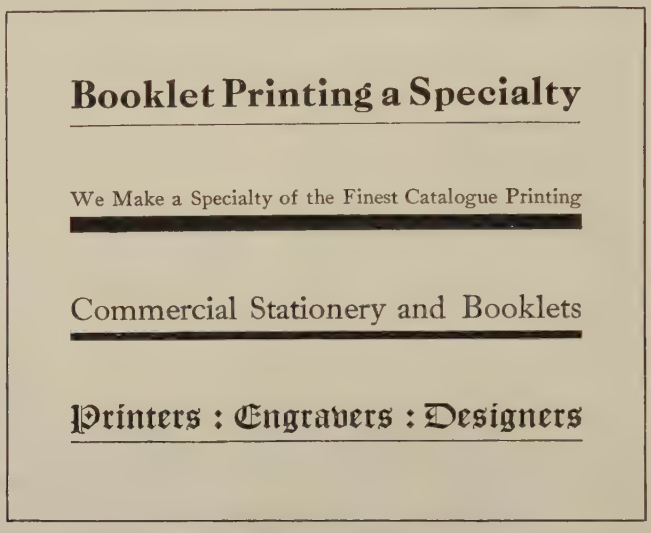

Booklet Printing a Specialty
We Make a Specialty of the Finest Catalogue Printing
Commercial Stationery and Booklets
Printers : Engravers : Designers

Figure 137—Inharmonious Combinations

Fig. 137 shows four running heads with rules that do not match the type in tone and Fig. 138 shows four with rules that do. This comparison should convince the most skeptical of the importance of tone harmony between type and rules.

Harmony of tone between the initial letter and text should always be considered when one is used. It is not because the page is utterly ruined if the initial is a trifle deeper in tone than the mass of type, for it may not be, but because the appearance is best when initial and text blend into a uniform gray tone. The very size of an initial, whether it be decorative or plain, provides the prominence necessary to embellish a page and direct the eye where reading should begin, even though it does not stand out

through a contrast of tone. Of course an initial that is somewhat deeper in tone than the tone of the text adds an effect of color to the page, but if there is not an appreciation of the importance of tone harmony the designer is apt to go farther than necessary to obtain this effect of life and color. He may employ such a bold initial letter that, in addition to marring the appearance of the

Figure 138—Harmonious Combinations

page, it will handicap reading. Such an over-strong initial, continuing to hold the reader's eye by its great strength, will distract him more or less and prohibit his giving to the matter below the concentrated attention on which clear understanding depends. This is a point which must be given consideration whenever a stronger note in type display is considered desirable, whether that stronger note be in the form of an initial, ornament, illustration or mere type display line. Without discounting the value of the contrast of black and white as a means of emphasis, there is a point beyond which it is inadvisable to go, and the constant danger of going beyond this point is one of the greatest arguments in favor of uniform tone throughout.

While the effect of an initial that is out of key is similar to that created by an ornament of inharmonious tone, a comparison between what is right and wrong is made below for the sake of emphasis. Although the Cloister initial of Fig. 139 and the

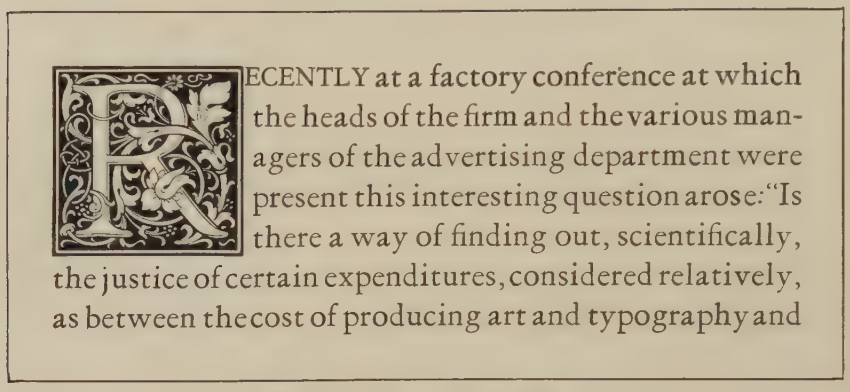

ECENTLY at a factory conference at which the heads of the firm and the various managers of the advertising department were present this interesting question arose: "Is there a way of finding out, scientifically, the justice of certain expenditures, considered relatively, as between the cost of producing art and typography and

Figure 139—Initial Inharmonious

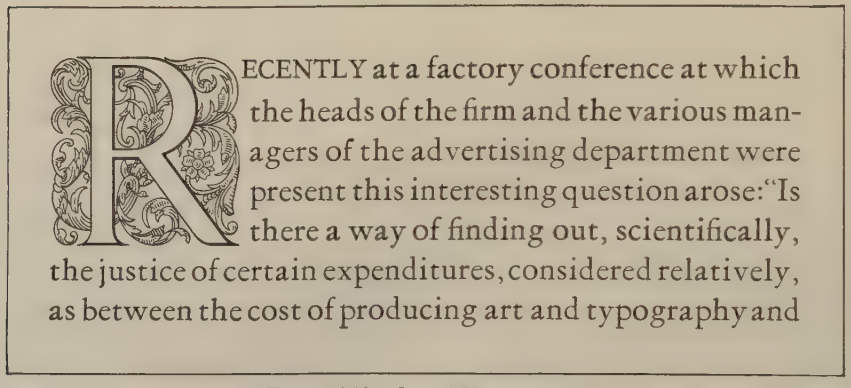

ECENTLY at a factory conference at which the heads of the firm and the various managers of the advertising department were present this interesting question arose: "Is there a way of finding out, scientifically, the justice of certain expenditures, considered relatively, as between the cost of producing art and typography and

Figure 140—Initial Harmonious

Tory letter of Fig. 140 are perhaps equally pleasing when considered alone, the combination of type and initial in the latter is much more satisfactory. This is true not merely because of the even color of type and initial but because of the similarity of the initial and the Garamond type in details of design.

The general effect of an advertisement or other item of printing is heightened when the tone value of the illustration is given

consideration in deciding upon the style of type to be used. The relationship of tone and feeling is so evident in Fig. 141, also in the group on the next page (Fig. 142), that it is not necessary to show an improper combination to make the point plain.

The Delaware Bridge

By Robert F. Salade

More than a century has elapsed since the first definite plans were made for a bridge to cross the Delaware River between Philadelphia and Camden. The first plans for such a bridge were prepared by Farrand & Sharpe in the year 1818, calling for a structure to span the river from the Camden shore to Windmill (or Smith's) Island, a distance of 2,200 feet, leaving the remaining distance to the Philadelphia shore to be covered by a ferry. Nothing came of these plans,

3

Figure 141

The question of tone harmony must be considered in forms to be printed in two colors as well as in those which are printed in one. In the latter case tone harmony is assured by selecting all units with a view to their uniformity as to strength or tone. In printing to be done in two colors, one of which is measurably weaker in tone than the other — and black and all cold colors

are stronger in tone than warm colors, in which class the reds and oranges most generally used for the second color fall—harmony of tone is secured by selecting for the weaker color

THIS is a halftone from a heavy wash drawing having strong lights and darks. If you examine it under a glass, you will notice that it is "tooled" in the strong lights. This helps to give extreme contrasts between the lights and darks.

The halftone makes a strong spot on the page. If a light type face were used with it or if the lines were widely leaded, the halftone would dominate the page to such an extent that it would attract the eye of the reader to the disadvantage of the type message.

An emphatic type face and little space between the lines make the type paragraph strong in tone and give it equal attention value with the contrasty halftone.

The type is ten point Bodoni. Three point leads are used between the lines.

THIS is a highlight halftone from a pencil drawing. It is light gray in tone and the lights are cut out clean. In order that the halftone may get equal attention with the type paragraph, a small face of type has been used with comparatively wide leading between lines. The type is ten point Caslon Olde Style No. 471. Three point leads are used between the lines. A large type face, a heavy type face, or even a closely spaced small face would give the paragraph so much weight that the highlight halftone would seem weak by comparison. The halftone is 120 screen.

Balanced Pictures and Type

THERE are times when type and pictures are of almost equal importance from an advertising or sales standpoint. To prevent one dominating the other, under these circumstances, it is necessary for the printer to select type carefully and to use fine judgment in spacing it.

These pages show a varied picture treatment with type selected and spaced to meet the picture values, so that each will get attention and one will not draw from the other.

THIS is a halftone from an unretouched photograph. It is medium gray in tone. In order to keep equal attention value between the halftone and the type paragraph, a medium weight type face has been used. The words have little space between them, and the lines are kept comparatively close together.

Wide spacing or wide leading would lighten the type paragraph to such an extent that the halftone would dominate the page and distract the attention of the reader.

The type is twelve point Caslon Olde Style No. 471. One point leads used between lines.

All the halftones on this page are 120 screen. With subjects carrying fine detail 133 screen halftones could be used on this same paper.

Figure 142

items that are proportionately stronger. When forms so planned are printed in two colors the desired uniformity is apparent.

In the printing of large posters, hangers and work of that character, in which it is desirable to cause the main display lines

to stand out more prominently by the contrast offered in the use of red or a variant of that hue as the second color, the situation solves itself. The main display lines are naturally set in the largest and boldest types, and printing them in red not only increases their effectiveness through color contrast but at the same time equalizes the tone because red is weaker in value than black. It is not because red is stronger than black that it is selected for

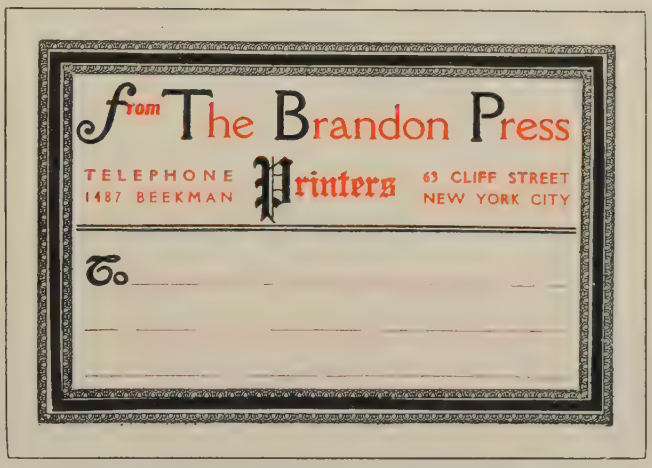


Figure 143

printing important lines in typographical display, but because of the variation or contrast in color which its use affords.

An illustration showing how far wrong one may go in this respect is provided in Fig. 143, which has been utterly ruined in the process of separation for color printing. Words are printed to be read and to convey information, but borders, ornaments, etc., simply serve as embellishment—or, in the case of borders, to hold the type together in a unified design. Therefore, nothing should hamper the legibility of the type. Printed in the stronger color, as here illustrated, the border, etc., entirely subordinates the type lines. On the other hand, considering it from the artistic standpoint, the separation of items for printing in two colors is such that instead of equalizing the tone of contrasting elements

the variation is increased, as the initial letters, the word "To" and the six-point rule inside the light decorative border — the heaviest items in the design — are printed in the color that is strongest in tone. The only relatively weak items in this design are the egg and dart borders outside and inside the six-point rule, the small type and the guide lines. In fact, all considerations that should govern the breaking up of a design for color are violated.

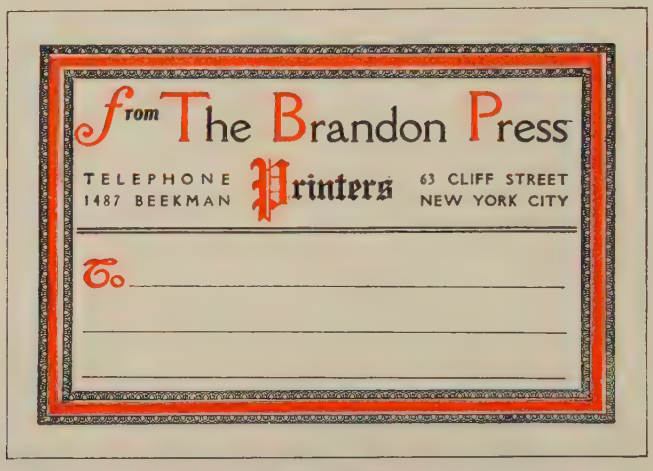


Figure 144

In Fig. 144, just above, the same design is shown properly divided for two colors. The heavy rule is printed in the weaker color, so that the contrast between it and the light border is not so harsh and disagreeable as in the original printing. The words, the real important features, are printed in the strong color and maximum legibility results. Initials — being stronger in tone than the remainder of the words which they begin — are printed in the weaker color in so far as tone is concerned. This lends proper embellishment, balances values and does not impair legibility, for the words now stand out, whereas in the original they were subordinated to the ornamental features.

Quite often contrast in tones is desirable, and when applied intelligently may be said to add "color" to the page printed in

one color — that is, black. Mr. Currier's advertisement (Fig. 145) is an illustration of this idea; it is one often utilized by typographers and designers of even national repute.

In giving, by contrast of tones, the effect of "color" in a design printed in one color, the same good judgment must be

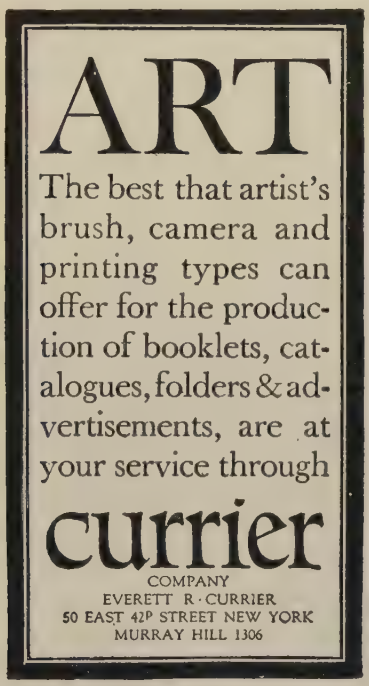

ART
The best that artist's brush, camera and printing types can offer for the production of booklets, catalogues, folders & advertisements, are at your service through
currier
COMPANY
EVERETT R·CURRIER
50 EAST 42P STREET NEW YORK
MURRAY HILL 1306

Figure 145

exercised as when a second and brighter color is to be used. The heavier tones, representing the brighter color, must be massed rather than diffused over the design. Furthermore, there must not be too many tones, as there must not be too many colors. To employ more than two tones is to take the chance of losing the advantages of both tone harmony and tone contrast. Fig. 143 is displeasing because, in addition to its lack of tone harmony, there are many different tones, and they are widely diffused. Fig. 145 scores because there are only two and they are massed.

Undeniably this advertisement by Mr. Currier is bright and snappy, and it can not be denied that there is a certain beauty in the striking contrast of tones found therein. This is especially true when we consider mongrel designs containing a variety of tones mixed helter-skelter fashion as in Fig. 143. Another point in favor of the Currier advertisement is that it is strong in attention value under the circumstances of its use. It is a good style for small advertisements on newspaper and magazine pages that must compete with adjacent displays occupying more space and containing both larger and bolder display types.

The fact that the body matter is in light face causes the two big lines, "Art" and "Currier," to stand out more emphatically than if the body matter were set in type of sufficient boldness to approximately match the tone of those lines. The two words in effect constitute an advertisement in themselves, for, standing out above everything else inside the border, they are indelibly associated in the mind of the reader before the text is read.

However, the style is adaptable to only a limited use, being most effective, as stated, on small-space advertisements, as Mr. Currier has utilized it. On a magazine-page space, and even on a reasonably large space in a newspaper page, it is doubtful if the merits attributed to it as here employed would altogether offset the disadvantages of preponderant elements kept always in the reader's eye. Certainly none will insist that it is more beautiful than a harmonious design, which must be admitted to be in the great majority of cases the strongest in its appeal to the eye.

While tone harmony tends toward beauty and tone contrasts toward display effectiveness, the former may be effective in attracting the attention because the appeal of beauty is quite universal and the latter may be very attractive because of the lure of color. Harmony, assured by rule-of-thumb methods—yes, even subject to measurement—is the safer. Except in fairly expert hands, contrasts are always dangerous.

XI—DECORATIVE BORDERS

PRIMARILY and in a general sense the term "border" is understood to mean the line marking an outside edge or limit. It has numerous applications, so plain that to detail them would be an affront to the intelligence of compositors and others who are capable of designing typographical display. If unqualified, the term is generally understood by the printer to designate those ornamental characters cast on type bodies from which borders are formed, as well as the complete border. We therefore find the name is derived from the most important purpose served—that is, defining the limits of our display, holding it within bounds, and thereby giving to the assembled parts of the design that invariably desirable effect of unity.

The primary purpose of a border is served quite as well by plain rule as by decorative borders—and plain line borders are, furthermore, much safer and more satisfactory in the general run of work. If intelligently employed, however, decorative borders bring the typographer a long train of other advantages which plain rules can not supply. Most pronounced among these is the decorative—sometimes pictorial—quality that they may give. This advantage is materially strengthened when the character of the border used is in keeping with the subject treated, when it suggests the same qualities, as, for instance, daintiness, luxuriousness, strength, etc. By no means the least important of the advantages which an ornamental border may have over plain rule is the effect it may exert in drawing attention to a composition through the beauty of effect produced, or otherwise as the case may be, although there is a danger in this always to be guarded against—the frame should not be so attractive that it draws attention from the picture. Borders may be made to add value and interest to a page without usurping the place of first importance, which the message in type should invariably hold.

The border is evolved from the initial. The early illuminators of manuscript books started it by drawing pendants below their initials, decoration which at first encroached only slightly upon

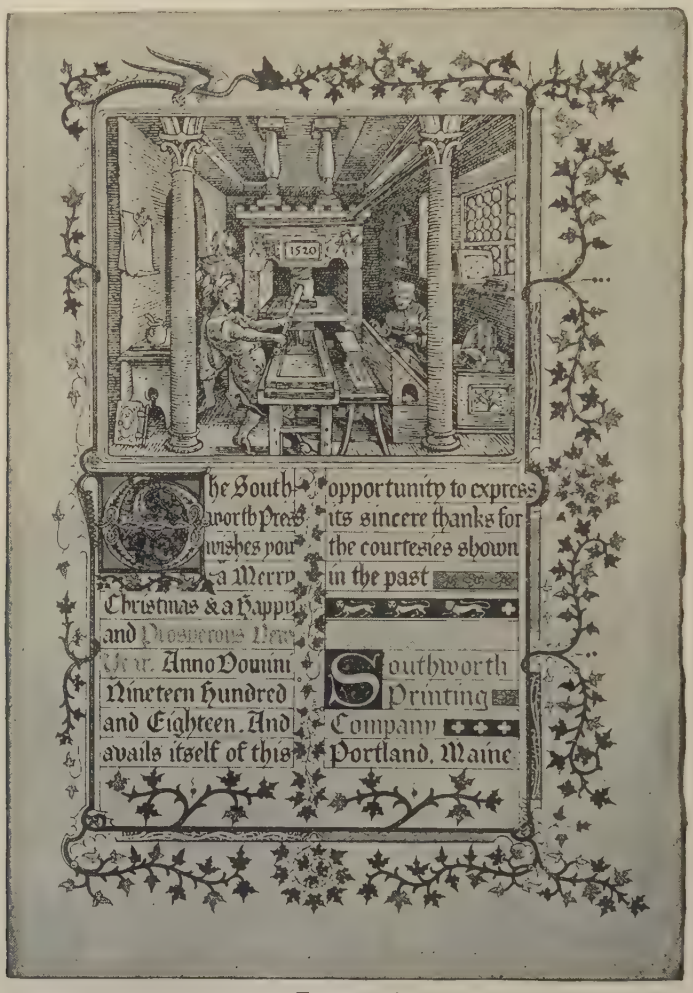


Figure 146

the margin along the left-hand side. In time these pendants were extended until pages were surrounded by ornamentation as in Fig. 146, an adaptation of the old style. Finally such decoration assumed the property of a border separate from the initial.

Nothing additional to what was set forth in the chapter on rules need be stated regarding the use of decorative borders in contributing an effect of unity to and in marking the limits of a display. In those respects the same facts hold true for both.

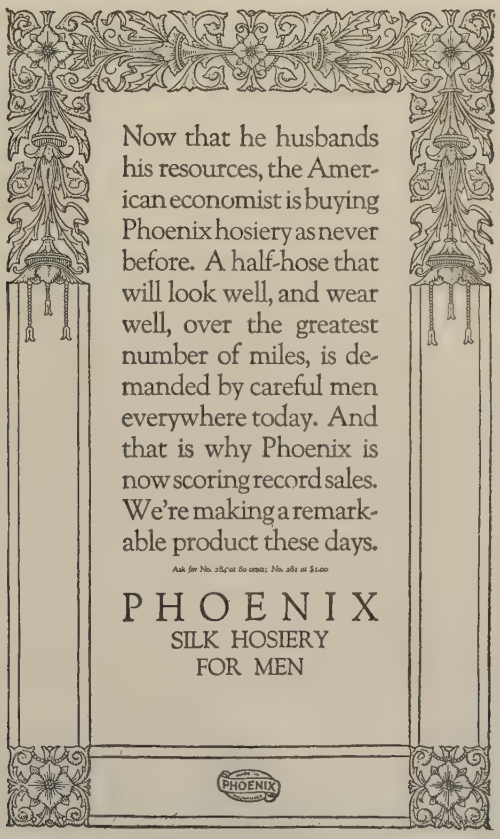

Now that he husbands his resources, the American economist is buying Phoenix hosiery as never before. A half-hose that will look well, and wear well, over the greatest number of miles, is demanded by careful men everywhere today. And that is why Phoenix is now scoring record sales. We're making a remarkable product these days.
Ask for No. 258 at 50 cents; No. 261 at $1.00
PHOENIX
SILK HOSIERY
FOR MEN
PHOENIX

Figure 147

While it is generally admitted that the first function of display is to get attention few realize the possibilities of decorative borders in attracting the eye and fewer still use them with that object expressly in mind. How successful a border may be in that capacity is demonstrated by Fig. 147—and the original, occupying a large portion of the newspaper page on which it

first appeared, was as much more effective than our facsimile as the size was greater. It is one of a series of advertisements in which illustrations were not used, dependence for catching

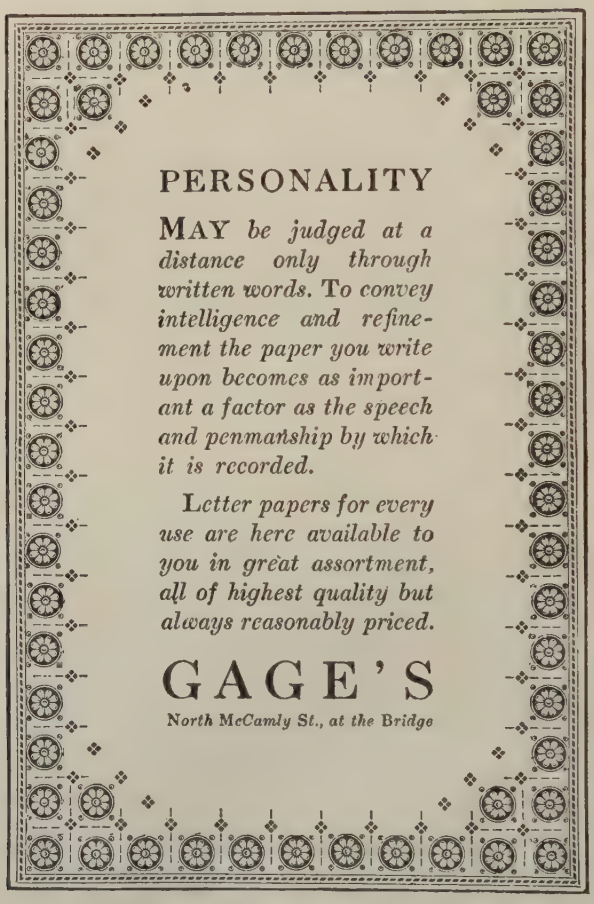

PERSONALITY
MAY be judged at a distance only through written words. To convey intelligence and refinement the paper you write upon becomes as important a factor as the speech and penmanship by which it is recorded.
Letter papers for every use are here available to you in great assortment, all of highest quality but always reasonably priced.
GAGE'S
North McCamly St., at the Bridge

Figure 148

the attention being placed entirely upon the both excellent and distinctive borders. Incidentally, and while these were varied in form for different insertions, the same technique was followed throughout the series. In that way the advantages of continuity and relationship, and the good effect of repetition, were realized

without the handicap of too much sameness. While this border is of course more distinctive and interesting than one made up of typographical units repeated, the fact that the latter kind may have at least a measure of the power to attract is demonstrated by the advertisement (Fig. 148) shown on the preceding page.

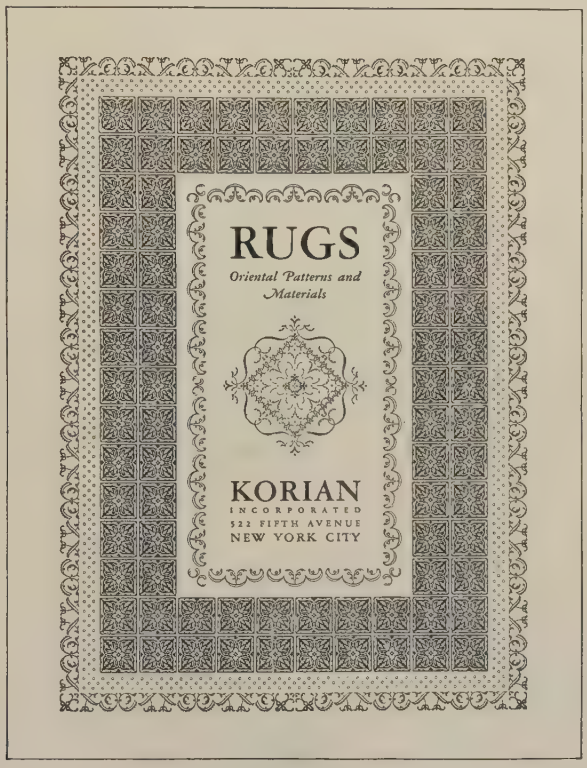


Figure 149

Ornamental borders not only attract, but they may do one thing effectively that plain rule borders can do in slight measure only, if at all—that is, suggest. An atmosphere in keeping with the subject treated of in a display may be reflected in the border; in some cases, indeed, qualities may be accurately suggested.

Such suggestion may be created by a single border or it may be brought out, as in Fig. 149, by combinations, although the

decoration on this cover page is too pronounced and extensive for general use. The fact that it is so highly suggestive of the article advertised is what makes it permissible here. Daintiness and refinement are admirably suggested by the border around

CHENEY SILKS
Cheney Shower-Proof Foulards
CHARMING and typical American fabrics are the Cheney Shower-proof Foulards for Spring and Summer—as art also the Cheney Twills and Cinderella—the art in which rivals the magic of a French touch. Silks, these, with a durability which reflects the Cheney quality, with refreshing novelty effects, too, in new ground colorings. And there is an added sparkle of design which confers buoyancy—a youthful appeal unmistakable.
Found wherever fine silks are sold; with Cheney Drop Jersey, Cheney Satin Barré, Cheney Rajahs.
CHENEY BROTHERS
Eighteenth Street, at Fourth Avenue, New York

Figure 150

the advertisement for Cheney Brothers (Fig. 150). The use of light-toned, thin-line floriated borders is always appreciated by women, for they suggest the qualities that appeal most to them. Borders quite as suggestive of opposite characteristics, as, for example, robust strength, a quality desirable in many subjects for display, are also available to the typographer.

Certain definite characteristics mark the design of some of the different nationalities and races. Therefore, when type display treats of something akin to one of them the possibility of using borders and ornaments embodying those national motifs should be seriously considered. As the *fleur de lis* is the emblem

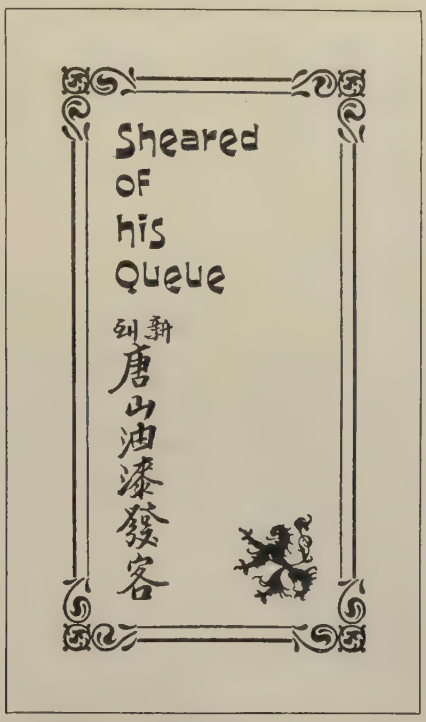


Figure 151

of France, source of style in dress, a border of *fleur de lis* units is mighty good for a piece in which the text bears on France or publicity about chic imported gowns. Borders suggesting the pattern of Navajo rugs are also available and on printing about Indians are quite appropriate. Fig. 151 is a most striking example of the idea of suitability and demonstrates the possibilities of achieving it with available material. The border has been admirably made up to match the type and illustration, which are quite

similar in feeling to the real Chinese characters. Plain rules and units of two different borders were all the designer required to complete his typographical picture. Attention to points like this may often be depended upon to distinguish type display.

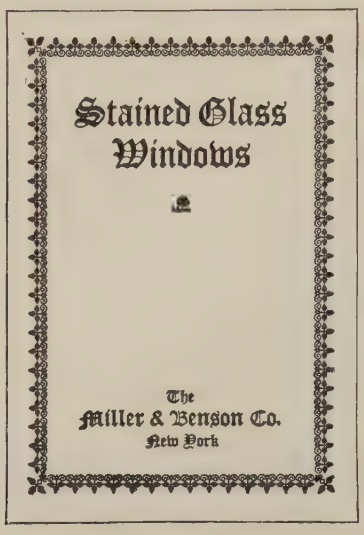


Figure 152

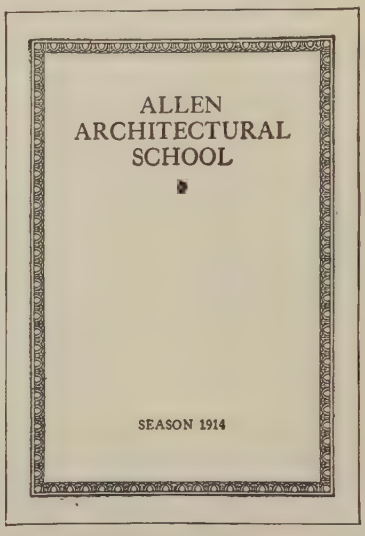


Figure 153

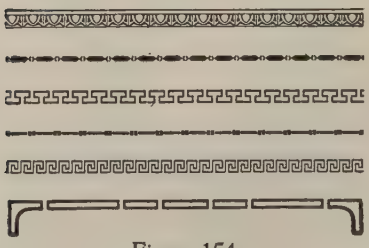


Figure 154

Figure 155

In matching borders to type faces, most pleasing results are attained when both are of the same tone and when the characteristics of design and shape are identical, or at least nearly so. These points, of course, were generally covered in the chapters on tone and shape harmony. To refresh our minds, however, and also to show their application under various conditions, interesting specimens are given on this and the next few pages.

Considered from the standpoint of shape and tone harmony, the types and borders in Figs. 152 and 153 are about as consistent as anything made up with printing material can possibly be. Visualize the border in Fig. 152 around the type of Fig. 153, or vice versa, and you will recognize the importance of harmony in shape between type and border. Carrying on from this start

EINLADUNG DES VEREINS „QUODLIBET" BERN
REDOUTE
SAMSTAG DEN 7. MÄRZ 1925
in sämtlichen Sälen des Kasinos
Bern · Tanzmusik von Mitgliedern
der Stadtmusik · Beginn 10 Uhr
Eintritt: Damen 14, Herren 15 Fr.
P. P. Wir gestatten uns, Sie höflich zu unserer diesjährigen Redoute einzuladen. Es wird uns daran gelegen sein, alle Vorbedingungen für einen gelungenen Abend zu schaffen und möchten namentlich erwähnen, daß uns der schöne Erfolg des letztjährigen Balles ermunterte, noch größere Aufwendungen für eine gediegene und einheitliche Dekoration der Festlokalitäten zu machen. Auch sonst ist die Gewähr für ein volles Gelingen der Veranstaltung geboten, die ein Stelldichein frohester Laune und Gemütlichkeit werden soll
Verein Quodlibet Bern

Figure 156

we find in Fig. 154 several ornamental borders which by the nature of their design are especially well adapted for use with roman type faces. A few of them are to a great extent suggestive of the lines found in the round type of architecture. In Fig. 155 several borders are shown which, because they are based upon the principles of design underlying gothic architecture and the gothic types, are suitable for use with type of that character.

The gothic letter has associated with it the strong units and borders of the German designers, and in the work of William Morris the type became richer when broad border effects were

introduced. The Italian letter, whether upright or sloping, was in its inception delicate; in the books for which it was used the ornamental borders were graceful and had fine lines. French and

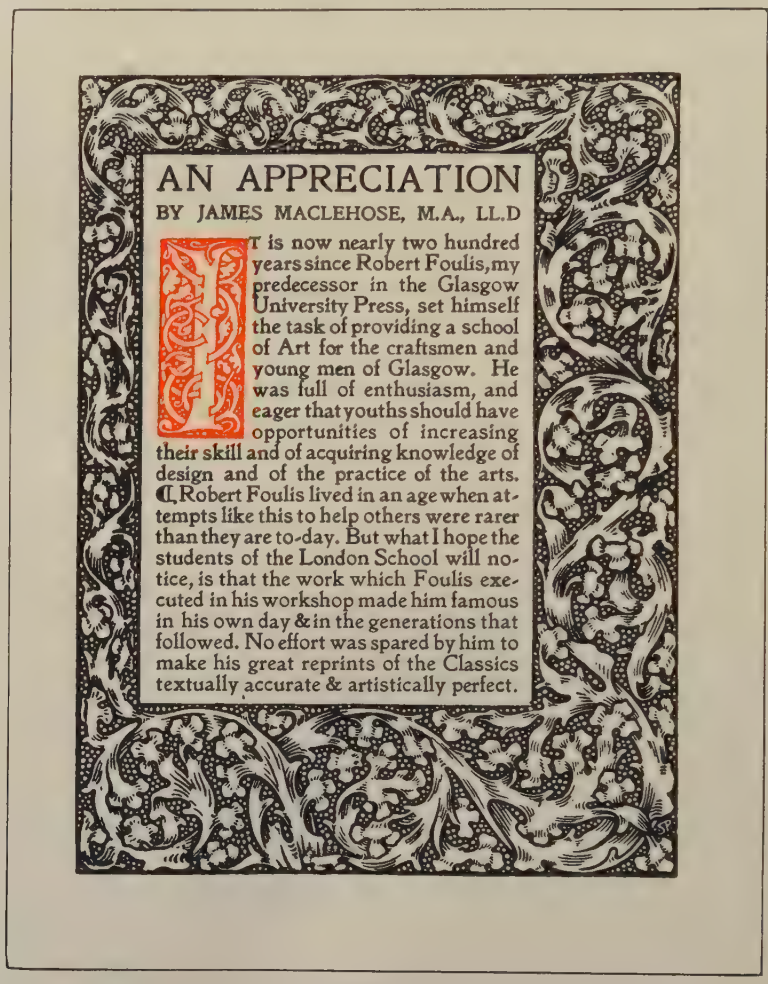

AN APPRECIATION
BY JAMES MACLEHOSE, M.A., LL.D
IT is now nearly two hundred years since Robert Foulis, my predecessor in the Glasgow University Press, set himself the task of providing a school of Art for the craftsmen and young men of Glasgow. He was full of enthusiasm, and eager that youths should have opportunities of increasing their skill and of acquiring knowledge of design and of the practice of the arts. ¶ Robert Foulis lived in an age when attempts like this to help others were rarer than they are to-day. But what I hope the students of the London School will notice, is that the work which Foulis executed in his workshop made him famous in his own day & in the generations that followed. No effort was spared by him to make his great reprints of the Classics textually accurate & artistically perfect.

Figure 157

Italian pages, and those in imitation of them, therefore have the characteristics of refinement, concentration and interest, and a comparatively gray tone, while German and English books with heavier lettering often have wide borders with strong contrasts

of black and white. The references made above are general and concern tradition which does not apply to many present-day types and borders a typographer must use harmoniously.

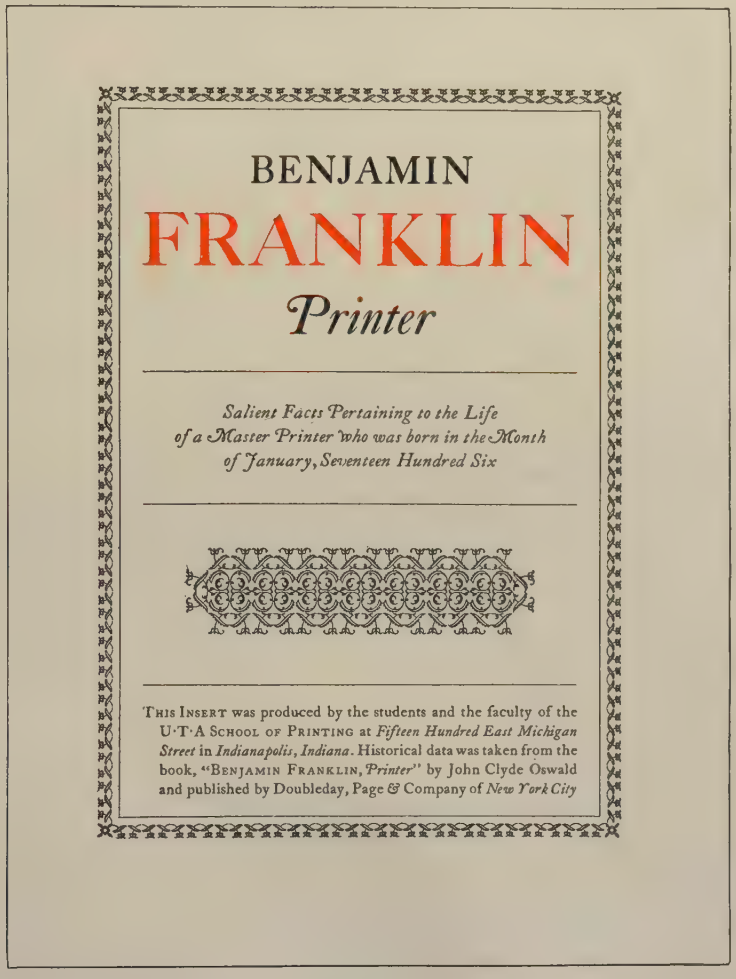

BENJAMIN
FRANKLIN
Printer
Salient Facts Pertaining to the Life of a Master Printer who was born in the Month of January, Seventeen Hundred Six
THIS INSERT was produced by the students and the faculty of the U·T·A SCHOOL OF PRINTING at Fifteen Hundred East Michigan Street in Indianapolis, Indiana. Historical data was taken from the book, "BENJAMIN FRANKLIN, Printer" by John Clyde Oswald and published by Doubleday, Page & Company of New York City

Figure 158

Practically speaking, the safe road to harmony between type and borders, is to depend on tone and form. The matter of color is already understood, that of form is explained by Figs. 156, 157, 158, and 159. In Fig. 156 the type is strictly a monotone letter;

THE PRINTER OF PARMA

such enthusiasm and intelligence did he attack what seemed a hopeless undertaking that Vatican scholars soon took notice of him. They encouraged him to study Hebrew and Arabic, and so vigorously did he apply himself to these languages that in a comparatively short time he was able to redistribute and make available for use the oriental types that had been cut in the pontificate of Sixtus V by Garamond and Le Bé. By the time he was twenty-one he had printed an Oriental book, doing the work so excellently that his name was put at the end of the volume, an unprecedented honor for a youth in that most conservative *milieu*. Among the many friends Bodoni had made at the Vatican was Father Maria Paciaudi, librarian to Cardinal Spinelli. When Ferdinand I became Duke of Parma in 1765, he persuaded Paciaudi to take charge of the ducal library. There was a certain real magnificence about this Duke Ferdinand, quite different from the gaudy grandeur that satisfied most of the princes of the period. He desired to assemble a truly great library; he wanted also an academy of fine arts and a printing press. Father Paciaudi recommended that Bodoni be placed in charge of the printing press. Giambattista was in Saluzzo, convalescing from a fever, and wondering whether London did not hold forth larger opportunities than Rome. This was in 1768. The duke summoned him to Parma and decided his career. For Ferdinand recognized the signs of greatness. Bodoni became Ferdinand's printer. It was not long before Bodoni, dissatisfied with the available type faces, began cutting punches that expressed his own typographical ideals. But he did not attain perfection in one leap; far from it, he labored assiduously for years to consummate his dreams of the beauty that should be in type. Two score years passed before he issued his first complete book of type specimens, containing one hundred fonts of Roman, fifty of Italic, and twenty-five of Greek. That volume of 1788 gave the art of printing a new order of type design, the Modern Roman, by which Bodoni was assured of immortality. Henry Lewis Bullen describes its chief characteristic as "a new kind of serif, cut flat and placed at right angles with the letter proper, and of the same thickness as the minor lines of the letters which were excessively sharp, while the main lines were much heavier, as a rule, than in the old style letters then in use. The thinness of the minor lines," Mr. Bullen continues, "accentuated the boldness of the main lines. This pronounced contrast of the lines in the letter gives a vivacity to the Bodoni types that is not found in the monotone effect of the conventional old style Roman designs. Now, when Bodoni printed these vivacious types cleanly and sharply with intense black ink on a pure white paper of smooth (wove) texture, and sometimes hot pressed, after the manner of Baskerville, the margins of the pages being correctly proportioned and usually ample in extent, the whole effect was decidedly novel and attractive, in comparison with the poorly printed muddy black pages of other printers who were then using or misusing old style types, most of which were of degenerate design." This *Manuale* of 1788 set the seal upon Bodoni's patent of fame. Thus far he had printed solely for the Duke of Parma and for himself. Now orders came to him from all over Europe. A list, far from exhaustive, of his noble printings includes Horace Walpole's *Castle of Otranto*, Gray's *Elegy* (in Italian), Gray's *Complete Poems*, a Virgil, a Homer, Fénélon's *Télémaque*, a Racine and a Boileau. Before Bodoni died in 1813 he had the satisfaction of knowing that he had accomplished, perhaps more than accomplished, his youthful ambition. He was acclaimed Europe's greatest printer, and his type faces had supplanted all others. Parma gave him a public funeral. Kings and princes paid tribute to his greatness. Medals were struck in his honor. Both Parma and Saluzzo erected statues. But his greatest monument was that partially reared by his own hands and completed under the loving supervision of his widow, *Manuale Tipografico del Cavaliere Giambattista Bodoni*, which appeared five years after his death. To quote Mr. Bullen again: "It is one of the most precious books in the literature of printing, simple in design, perfectly printed. . . . Bodoni sits among the immortals of our Art!" A sound judgment.

Figure 159

there is no perceptible difference between the light and heavy elements. The border harmonizes in tone because it is no lighter or darker and in form because there is no perceptible variation in the thickness of the lines of which it is formed.

There is, to continue, very little variation in the light and heavy strokes of the Jenson face in Fig. 157; the general feeling is not at all contrasty. That the border in this adaptation from the style of William Morris harmonizes in tone with the type is plainly evident. On the other hand, while there is some shading on the leaves it is not in the sense of lines that become thicker and thinner, and for that reason the type and border must be considered harmonious in form and feeling, too.

Fig. 158 affords a striking contrast to Fig. 157 because, in the first place, it is much lighter and more feminine. The border, however, matches the tone of the type as closely as in Fig. 157. Caslon type would not justify such a heavy border as that used in Fig. 157 unless its strength were reduced by being printed in some weaker color, but even then that relationship of form and feeling so essential to genuine excellence would not be evident. Specifically, the comparison is drawn to emphasize the point that since there is a plainly noticeable difference in the thickness of the light and heavy elements of the Caslon (Fig. 158) a border reflecting that difference was essential to harmony of feeling.

The point is made clearer by Fig. 159; with Bodoni type, in which the variation between thick and thin lines is greater, a still more contrasty border is required. So pronounced, in fact, is the difference between the upstrokes and downstrokes in this face that only the most contrasty borders give the right result. Even when rules are used, they should be "double," that is, they should be made up of a thin line and a thick line.

In selecting a border, finally, consider the type carefully; if it is of a monotone character employ plain rules of one thickness, matching the weight of the type, or a border of lines — rules

multiplied—as in Fig. 156. If there is a noticeable difference in the thickness of the elements of the type, choose a border that is likewise light and heavy in places and in the same degree as the style of type with which it is to be associated.

In the use of decorative borders great care must be exercised lest they detract from the type. Those in which the units, as in

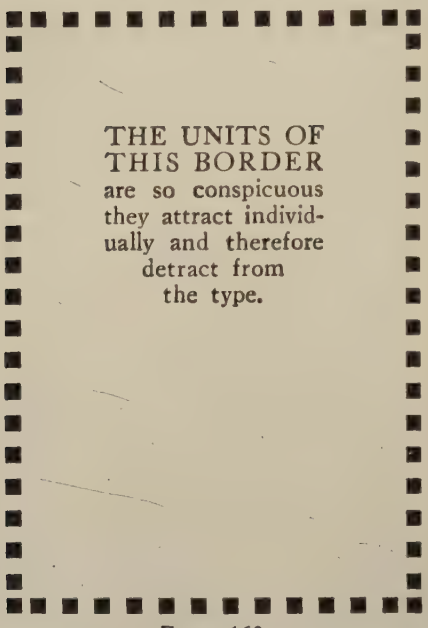


Figure 160

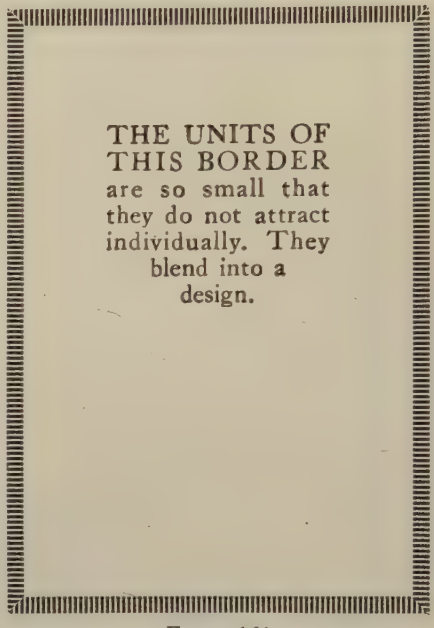


Figure 161

Fig. 160, are large enough and strong enough to individually attract the eye are the most dangerous of all. When we look at this panel the eye sees the border as individual spots, each spot exercising a certain amount of attraction, and the unconscious attempt to look at all of them at once results in a confusion from which relief is sought in plainer borders. No matter how decorative a border may be, however, it is not objectionable if the various spots of which it is composed are small enough to blend into a design and lose their identity. This is quite plainly demonstrated by Fig. 161. The border here utilized shows much more

detail than that in Fig. 160, but it does not distract the eye from the type matter as much as the latter because it is seen as a running band of color rather than as a succession of strong spots. Borders like the one used in Fig. 160 should be avoided.

Fig. 162 represents an attempt for a picturesque effect by the use of an exceptionally prominent border — perhaps with a view to attracting attention. Does this border as used have sufficient value in attracting attention to compensate for the loss of effec-

Shirt Waists
Our summer stock of ladies' and misses' shirt waists has arrived. You will be delighted with the variety of choice offered you. The prettiest of patterns in all sizes and styles.
$1.25, $1.50 and up to $4.50
Moeller & Davis Dry Goods Co.

Figure 162

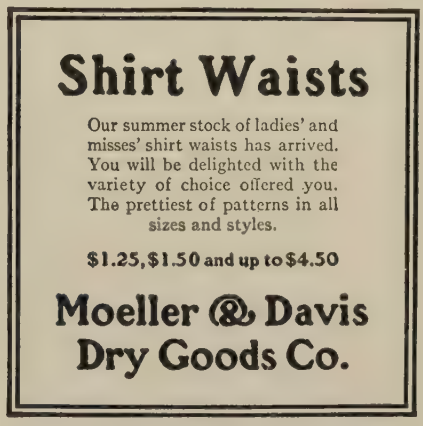

Shirt Waists
Our summer stock of ladies' and misses' shirt waists has arrived. You will be delighted with the variety of choice offered you. The prettiest of patterns in all sizes and styles.
$1.25, $1.50 and up to $4.50
Moeller & Davis Dry Goods Co.

Figure 163

tiveness otherwise? Plainly it does not. The prominence of the display is materially reduced by the prominence of the border, which also crowds the type too closely. The act of reading is made irritating, and it is therefore difficult for the reader to concentrate. Under such conditions it is too much to hope that the words will be forcefully impressed on the reader and that he will be effectively influenced in favor of the article advertised.

In Fig. 163 the same type matter is surrounded by a parallel rule border. One can see at a glance that the display is not so clear, sharp, prominent, and emphatic in Fig. 162 as it is in Fig. 163, for in the former the type is compelled to compete with the ornate border, which is exceptionally strong in attracting attention — perhaps to the advertisement, but assuredly from the type

inside the border. It will be noted, too, that an effect of a haze is given by Fig. 162, a blurred appearance being suggested, whereas the image is clear and sharp in Fig. 163. It is impressed upon the mind of a reader with the same sharpness as the eye sees a

Figure 164

properly focused image on the ground glass of a camera; there is not the least suggestion of blur in this advertisement.

It is not alone because of the ornate character of the border that the type does not stand out as effectively in Fig. 162 as it does in Fig. 163. The width of the border — much too great for an advertisement of the size, at least considering the amount of copy — plays a big part by reducing the inside margin. Since, to equal plain rule in tone value, a decorative border of average

design must be wider, it follows that the type or margin must be smaller. Therefore, when space is at a premium, and the largest possible size of type is not at all too big, plain rules, which are

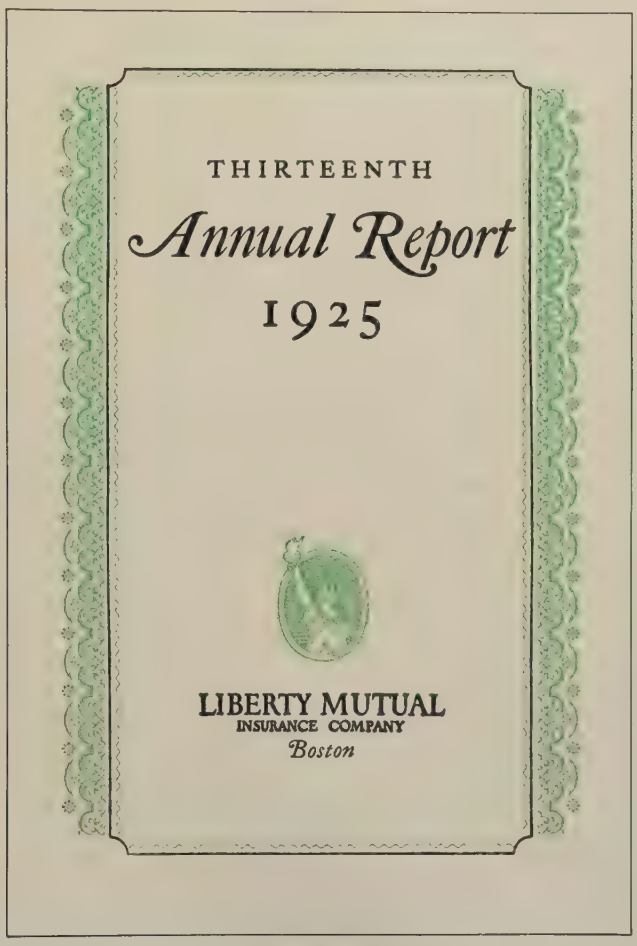


Figure 165

ordinarily less conspicuous than decorative borders, should be used. In fact, the attention-arresting power of ornate borders is much greater than rule of the same tone value, hence a cardinal principle in their effective use is marginal space considerably in excess of that required for plain rule borders.

Skilfully and appropriately employed, however, on cover designs, title pages, and other work where space and copy permit enough margin to set off the type, decorative borders are a

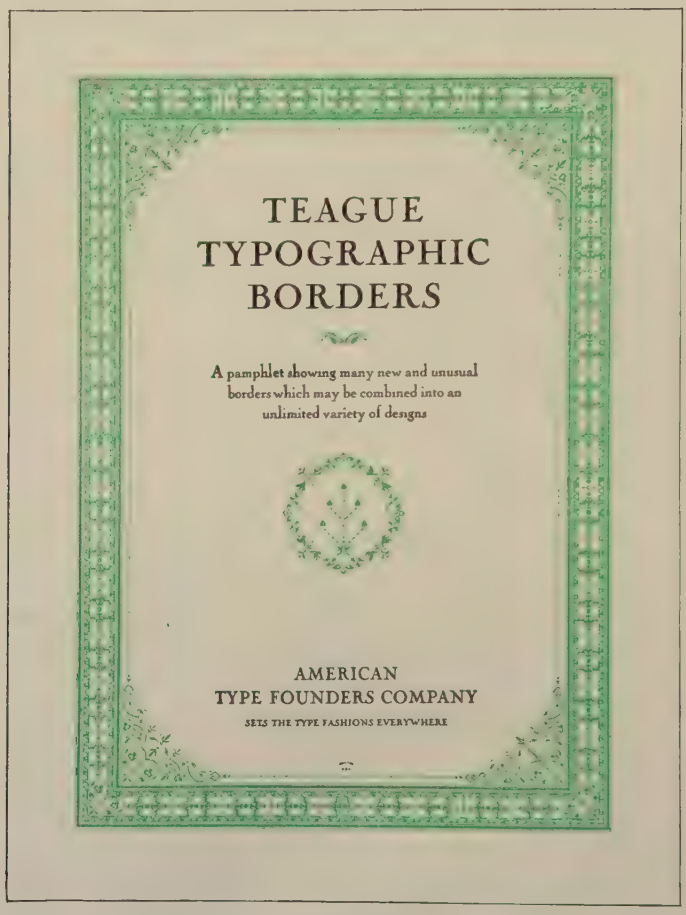

TEAGUE
TYPOGRAPHIC
BORDERS
A pamphlet showing many new and unusual borders which may be combined into an unlimited variety of designs
AMERICAN
TYPE FOUNDERS COMPANY
SETS THE TYPE FASHIONS EVERYWHERE

Figure 166

big aid toward general effectiveness. Interesting, unusual effects which circumvent the commonplace appearance a border seen over and over again soon attains are made possible by combining it with other styles, or plain rules, or both. There is no limit, in fact, to the number of distinctive and individual effects to be achieved by combining even a few styles.

The simplest of such combinations is achieved by a single border and rule, as in Fig. 164. Here the rule not only varies the appearance, introduces interest, and adds finish, but overcomes the loose-jointed effect this and many other decorative borders create because of irregularity in line or tone, or both.

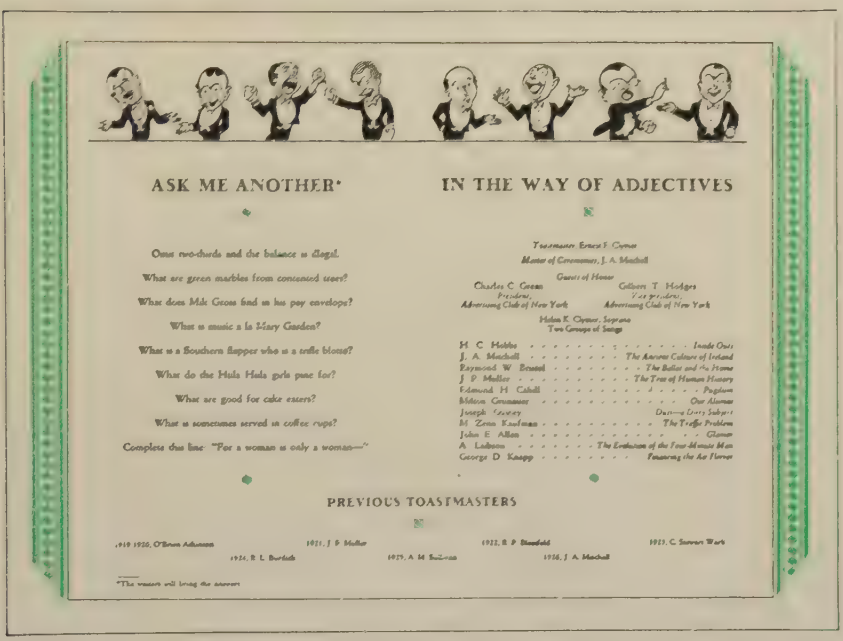


Figure 167

The reversed round corners of the black panel in Fig. 165 represent just one of the features that indicate the advantages and possibilities of doing the job in an unconventional manner. On the whole this combination border is especially ingenious, decidedly unusual, and remarkably effective.

Although elaborate, the combination in Fig. 166 is not too obstreperous because (1) the small units blend into the border as a whole and are not seen as individual spots, (2) ample white space inside permits the type to stand out, and (3) it is printed in a weaker color than the type. It is shown in preference to

others which would emphasize the features referred to above, particularly to show how triangular ornaments may be worked into a combination border to good advantage.

A combination often used when the effect of a decorative border is desired without taking space all around is illustrated by Fig. 167. As a change from the complete border it qualifies

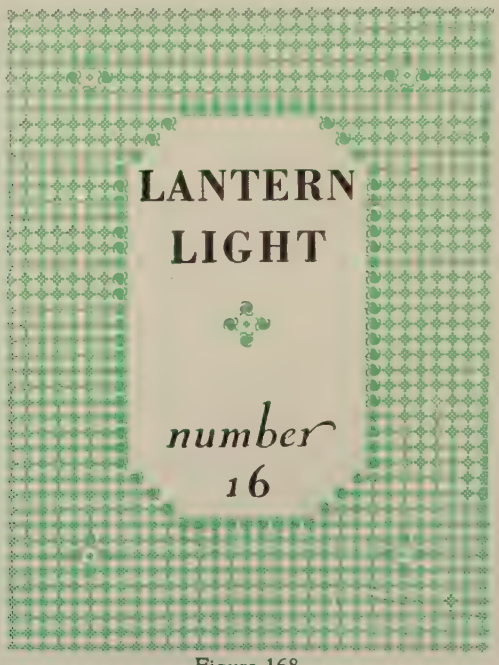


Figure 168

as novel, too. Cutting the corners at an angle, a very simple and economical thing to do when slug borders are employed, is the feature that makes this design distinctive.

The border in Fig. 168 approximates a tint block with an open panel. Indeed, in view of the variety introduced by units of different tone and design, as in this case, such borders may be even more effective. The background of red emphasizes the white panel from which the lines of type stand out with telling force—quite possibly stronger than if there were no border.

A different variety of combination is illustrated by Fig. 169, which is distinguished particularly by interesting paneling made up from several styles of borders. Skilfully designed, as in this

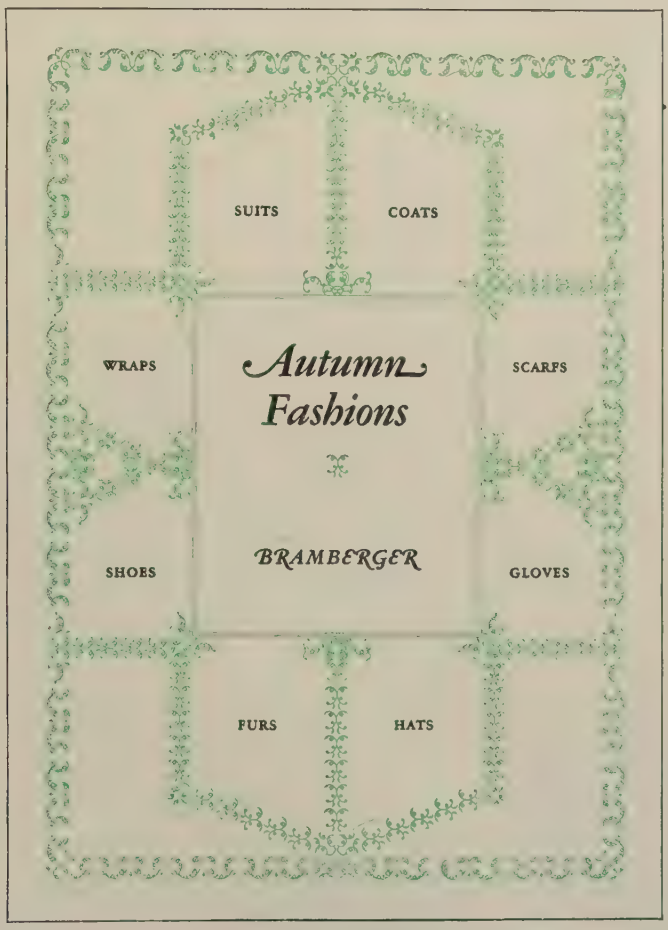


Figure 169

case, and in the right place, there are great possibilities in such a combination. Cover designs are probably most adaptable to this style of treatment, but the ornamentation must not overpower the type, as it is on the verge of doing in the design that is shown above. Larger sizes of type would help.

While the combination border is of material assistance to typographers seeking distinction, those of odd shape help more. An advertisement with a border that defines its shape as a circle or oval, for instance, has considerably more attention value than one with the conventional square-cornered rectangular border. While few unit borders permit of such unusual shapes without

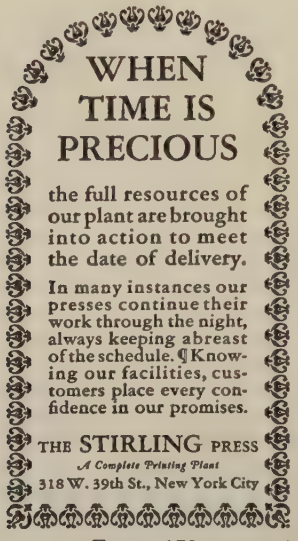

WHEN
TIME IS
PRECIOUS
the full resources of our plant are brought into action to meet the date of delivery.
In many instances our presses continue their work through the night, always keeping abreast of the schedule. ¶ Knowing our facilities, customers place every confidence in our promises.
THE STIRLING PRESS
A Complete Printing Plant
318 W. 39th St., New York City

Figure 170

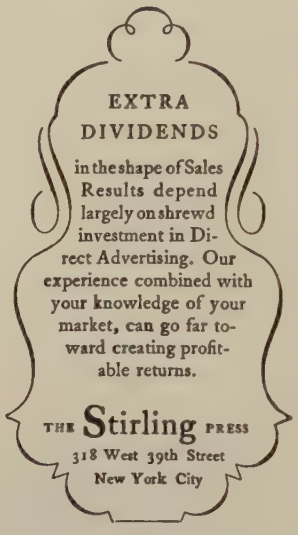

EXTRA
DIVIDENDS
in the shape of Sales Results depend largely on shrewd investment in Direct Advertising. Our experience combined with your knowledge of your market, can go far toward creating profitable returns.
THE Stirling PRESS
318 West 39th Street
New York City

Figure 171

the use of makeshift methods in filling out the necessarily odd-shaped open spaces in the form, the resultant effect is often quite worth additional time. Fig. 170, in which the border takes the form of an arch, suggests the possibilities in even the simplest borders. Fig. 171, the units of which adapt it to various shapes with slug and quad justification, is especially interesting.

In conclusion, a warning. Although decorative borders, in a sense, are to the typographer what the colors on the palette of an artist are to him, they may ruin as well as make a design. To employ them with that rare degree of taste and judgment that obtains all their advantages with none of their drawbacks is a problem worthy of the most careful attention.

XII—THE USE OF INITIAL LETTERS

THE use of initials in books antedates movable types. They came into existence with the drawn books that filled the gap between the days of parchment rolls and the beginning of typography. Not a few of these hand-made volumes are models of beautiful lettering and decorative design, also illumination, that will always serve as precedents, often actually as models, for certain styles of printing. In them initial letters of most elaborate form are found. The transition from hand decoration and illumination to the use of engraved wood blocks is shown in an interesting manner in the earliest printed books, an example being Fust and Schoeffer's Psalter of 1457, represented by Fig. 172. In the original the decoration

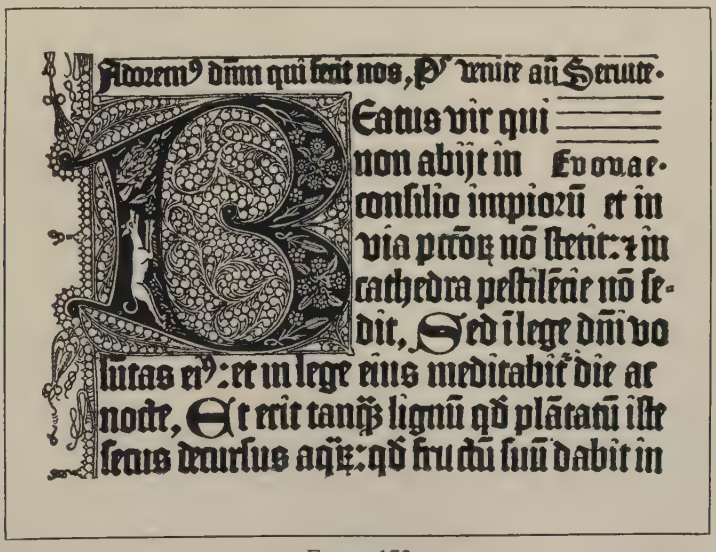

Adorem⁹ dñm qui fecit nos, ℘ ipse ait Scriptr.
Beatus vir qui
non abijt in Eodem
consilio impioꝝ et in
via pcōꝝ nō stetit: et in
cathedra pestilēcie nō se-
dit, Sed i lege dñi vo
luntas ei⁹: et in lege eius meditabit die ac
nocte, Et erit tanq̄ lignū qđ plātatū iſte
secus decursus aq̄ꝝ: qđ fructū suū dabit in

Figure 172

at the side and around the big initial letter, as well as the uncial capital letters in the text, were printed in red. Initials were used continuously and with varying effect from the time these books were printed to the eighteenth century, when we find interesting

examples of boxed initials and illustrative forms on copper. The work of William Morris at the Kelmscott Press is responsible for the more recent stimulus to the extensive use of initials. The

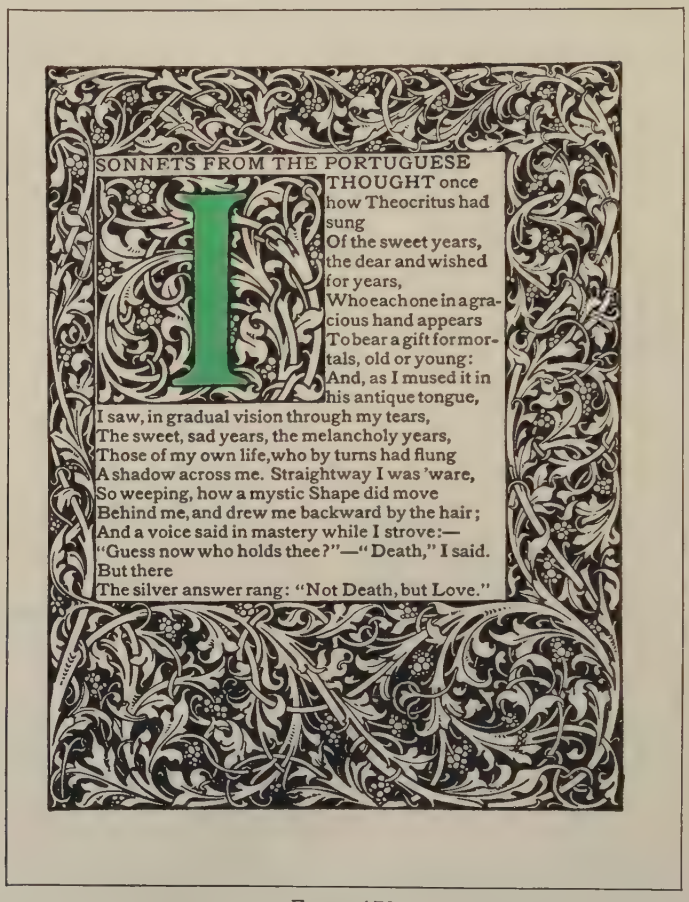

SONNETS FROM THE PORTUGUESE
I THOUGHT once how Theocritus had sung
Of the sweet years, the dear and wished for years,
Who each one in a gracious hand appears
To bear a gift for mortals, old or young:
And, as I mused it in his antique tongue,
I saw, in gradual vision through my tears,
The sweet, sad years, the melancholy years,
Those of my own life, who by turns had flung
A shadow across me. Straightway I was 'ware,
So weeping, how a mystic Shape did move
Behind me, and drew me backward by the hair;
And a voice said in mastery while I strove:—
"Guess now who holds thee?"—"Death," I said.
But there
The silver answer rang: "Not Death, but Love."

Figure 173

initials used by him were of a black, strong character and these in connection with bolder types than those previously used in bookwork form some of the most characteristic and interesting examples of decorative printing ever produced. An adaptation of the style of William Morris, featuring the use of a big initial, is reproduced in miniature above (Fig. 173).

It must be noted, however, that initials serve a practical as well as a decorative purpose, and are by no means wallflowers. The use of initials, in fact, may properly be classed as a form of emphasis, for they indicate the start or beginning. When we see one of them in the middle of a page, for instance, the eye marks it as a fresh start, the beginning of a new thought.

Initials may be roughly separated into two distinct classes: plain, that is, simple letters, and ornamental block characters in which the letter proper is embellished by decoration surrounding it. The ornamental cover a wide field, from those in which the decoration is quite simple to those in which the decoration is elaborate, and comprise the square, floriated, pictorial, etc.

Plain initials, a larger size of the body or text type, or a different but harmonious style, are by far the most generally used, doubtless because they are the most practical. Considerations of appropriateness, which govern purely decorative initials to a certain limited extent and pictorial initials to a very marked degree, can not, of course, apply to the plain type character which has no particular suggestive value.

In ordinary bookwork, or for marking a change of thought, a new beginning — or to emphasize an important section in an advertisement — plain two or three line initials of the same class of letter that is used for the body serve all practical purposes. The same would apply to a scientific book, where ornamentation of any kind would be out of place. Natural design — that is, pictorial illustration — seems appropriate only when it bears relation to the subject of the text, as, for example, floral initials in a book about botany. It is quite obvious, also, that an initial containing in its decoration a suggestion of some popular sport would be inconsistent on a theological treatise, while an initial letter suggesting studiousness would be equally out of place on a summer resort booklet. Common sense should be a sufficient protection, however, against such manifest inconsistencies; the

foregoing general statements are made to emphasize the great importance of the matter of appropriateness.

By far the greater portion of decorative initials offered by the typefounders are of the conventionalized variety and may be used with appropriateness on many kinds of work, except, of course, where any decoration would obviously be out of place.

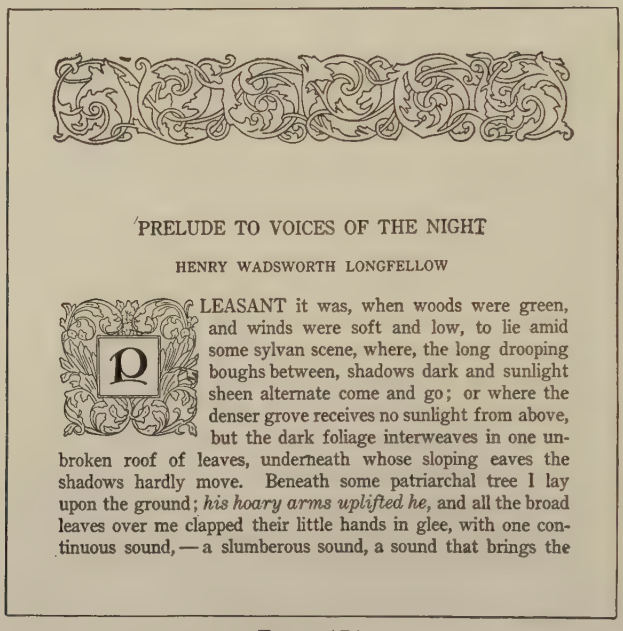

PRELUDE TO VOICES OF THE NIGHT
HENRY WADSWORTH LONGFELLOW
PLEASANT it was, when woods were green, and winds were soft and low, to lie amid some sylvan scene, where, the long drooping boughs between, shadows dark and sunlight sheen alternate come and go; or where the denser grove receives no sunlight from above, but the dark foliage interweaves in one unbroken roof of leaves, underneath whose sloping eaves the shadows hardly move. Beneath some patriarchal tree I lay upon the ground; his hoary arms uplifted he, and all the broad leaves over me clapped their little hands in glee, with one continuous sound, — a slumberous sound, a sound that brings the

Figure 174

It would also seem quite unnecessary to state that the initials throughout a volume should be of the same style of decoration, but as inconsistencies in this respect occasionally come to light the suggestion is made. Furthermore, initials should agree with the headpiece, tailpiece, and vignettes used, as in Fig. 174.

This brings out a very important point: In the use of initial letters, the same as with other elements effecting the harmony and artistic quality of letterpress printing, too much attention is frequently given to the constituent parts and not enough to the ensemble, i. e., the page as a whole. The chief beauty and value

of any element of type display, it must be remembered, rest in its power to harmoniously enhance the beauty of the ensemble of elements by supplying only its rightful proportion of merit to the whole display. To properly contribute to the strength, grace, and beauty of the entire display it must, in a measure at least, lose its individual attraction. The initial must not be emphasized and thrown into high relief by other elements playing up to it. It should co-ordinate with all other elements in the production of a display having individuality and a pleasing appearance.

Various considerations govern the use of initials if they are to fulfil all practical and ornamental purposes without coming into conflict with the entire scheme. For example, there is the consideration of size. No hard and fast rules may be laid down governing the size of the initial to be used, as much must be left to the designer if he is to be given full liberty in his efforts to stamp his work with individuality. Certain general statements, however, may be made. When considering the size of an initial to be used the page on which it is to appear must be regarded as a whole—not the width of a single column, should the matter be printed in two columns. The openness or closeness of a page must also be considered, for a larger initial may be used on a leaded page with ample margins than would be suitable upon a page of small type, set solid and with narrow margins. While one has a considerable latitude in choosing an initial as regards size, there are limits beyond which he should not go. There is an old saying that if an initial is to be used, make it count—use a big one. Reason should govern in all things and it would not be advisable to go beyond the limits of size shown in Fig. 175. In fact, it is too large for general usage, but on a large page such as this was in the original it is quite permissible.

The author has always considered that an idea illustrated was much more easily comprehended than one simply written about. We will therefore, from this point on, consider initials in

ELEMENTS OF LETTERING

¶Regarding Letters in General

THE hypothesis that there is an ideally *correct* form for each letter of the alphabet is just as erroneous as Geofroy Tory's* simple assumption that there is a relation between the shapes of letters & the human body; erroneous, because the shapes of letters have been in constant process of modification from their very beginnings. Indeed, the shapes of the letters in daily use are due entirely to a convention, so that in preferring one form rather than another, our only consideration need be for the conventions now existing and the degree in which each satisfies our sense of beauty.

It should be kept clearly in mind that "the perfect model of a letter is altogether imaginary and arbitrary. There is a

*Geofroy Tory [1480-1532], *Imprimeur du Roi*, painter, engraver and author, in his book *Champfleury* on the correct proportions of letters, "at once the most useless, most curious work on lettering in existence," sought to derive the capital letters from the Goddess IO, these two letters furnishing the perpendicular and circle from which all letters were to be formed to measurements proportioned to the human body.

Figure 175

use, illustrating, along with the continuation of our study, their proper and improper handling. Readers are cautioned against considering the succeeding matter in the light of mere illustrative examples, the matter of which has no connection with the subject. In succeeding paragraphs the text accompanying each initial bears directly upon the use illustrated and should be read as carefully as that which has gone before, in which reference is made to separate and numbered exhibits.

MARGINAL space about an initial letter must be carefully considered. In the use of regular square and rectangular initials, either decorative block characters or plain type letters, the rule is to set the first line flush to the initial, and the rest of the word the initial begins in capitals. The remainder of the lines alongside the initial should be indented as the one has been in this case. The extent of the marginal space at the side should be in proportion to the size of type, and should match the space at the bottom. Considering the size of type here employed the marginal space at side and bottom of the initial is about right.

MANY typographers seem to think as much as two ems should separate an initial from the body of the type, as here illustrated, but why is a mystery, as the initial is as much a part of the page as the type. The space is determined by the nature of the work and the style in which it is composed. Leaded type set in wide measure must necessarily have more white to correspond with the rest of the page, yet one em of its body is sufficient. For solid matter up to thirty pica ems wide an en quad of the size of type being used is sufficient.

LETTERS such as *A, L, T, V, W,* and *Y* present certain difficulties because of their irregular forms. *L* and *A* are especially bothersome as the letters must be mortised at the top in order to get the best results. A wide area of space between the initial

and the rest of the first word is rather unsightly. Notice in this paragraph how the letters of the first word are kept together; without mortising the initial, unity would be lacking.

THAT, ordinarily, all lines at the side of an initial with the exception of the first should be indented is well known. In the use of the characters *T, V, W,* and *Y,* which are much wider at the top than elsewhere, indention is not desirable. Imagine how uneven the white space around the initial in this paragraph would be if the second line were indented, and then look at the example that follows, in which it has been.

THIS illustrates poor spacing around an initial. Compare it with the preceding paragraph. An initial should be set as an integral part of the text; it should not be isolated as in this instance and appear as a thing apart floating in space. This initial is the same, by the way, as the one in the preceding paragraph, but in the preceding example the bottom of the letter aligns with the second line of text and the third line appears below, as it should. The bottom of an initial should always line up with the bottom of the last line alongside and the shoulder of the initial letter should be shaved off in order that the open space below may be in keeping with that at the side.

A VARIATION in practice is at times introduced which gives a good effect for certain books, i. e., the use of a two-line letter with the justification above the first line of text, as is here done. This fashion is effective with an open but small size of typography. It is more appropriate for a style that may, perhaps, be described as the exaggerated conventional, an adaptation of the strict conventional that involves double and triple leading, letter-spaced page headings, title page composed with the title lines and imprint separated by three-fourths of a page of blank

space, the chapter and sub titles placed at the extreme top of the page, etc., but with a typographic scheme that is otherwise conventional. It is an entirely dignified and justifiable departure if the up-tending initials are justified by other elements.

HE margins around this initial panel are too narrow, because of the wide areas of white space inside the rules. The character of this panel is open, therefore the margins should be generous to be in keeping. This paragraph also illustrates an improper alignment of the first line of text. The top of the first line of text should align with the top of the block, if it be of regular shape like this. In the following paragraph correct alignment and correct margins are shown.

OTE how much more pleasingly this initial is placed than the one preceding. It has a fixed appearance, while the other one seems "out of register." When placing decorative initials that have a well defined outline the first line of text should be aligned with the top of the border or decoration, but where the decoration is irregular and of a limited amount, like a floral spray or light scroll, alignment is usually made with the letter itself. If, on the other hand, the decoration is of indefinite form but rather extensive a portion of it may have to extend above the top of the first line, with the top of the letter slightly below. The idea in every case should be to achieve the nearest possible approach to the effect of a straight line across the top of the initial and first line, which, of course, is not really a straight line like the top of this paragraph. A loose pendant below an initial letter also calls for special treatment, the idea being to have the white space equal at side and bottom. Few typographic initials now available are irregular, and as all of those that are must be given individual treatment no practical illustrations are provided.

HIS does not represent a good use of the initial. The letter itself is much too far removed from the remainder of the word of which it is a part. One does not readily grasp this initial as a part of the word owing to the great distance which separates it from the other letters. The small size of this letter also has its effect, for if the letter were large the connection would appear closer. The decorative quality of the border in which the letter is placed adds a pleasing touch of ornamentation to the page, of course, but this pleasing touch can be attained without the fault here evident by the use of blocks mortised slightly above the center or in the upper right-hand corner.

THE initial letter here used is too heavy to harmonize in tone with the type. It is too black — apparently standing nearer the eye than the reading matter and clamoring for attention. When reading these lines the eye is irresistibly drawn toward the initial, inasmuch as it is the dominant factor of the paragraph. In a warren of white rabbits one lone black rabbit would be very conspicuous, more so than a gray one would, as black and white are in greater contrast than white and gray. If the initial were printed in red, orange, or a tint of some cold hue, its tone would be weakened and the effect improved.

HERE is an initial that violates both shape and tone harmony. It is too condensed to appear well in connection with the type used in this book. A tall steeple, if placed on the Capitol building at Washington, D. C., would look very much out of place, as it is a different style of architecture from that of the magnificent building. The dome, however, has the same characteristics as the building itself, and there is an effect of harmony. Furthermore, the measure of this page is too wide for the initial or any type face with which it would harmonize.

HOW much more pleasing this initial is than the condensed form. In selecting this initial, harmony of both shape and tone has been given consideration. In Hegel's "Philosophy of the Beautiful" we find the following: "The pleasure in harmony consists in its shunning differences too rude and oppositions too startling, for the accord must be more apparent than the difference, and never, or but momentarily, be lost sight of."

AT TIMES the initial is of such character as to show to best advantage only when given an individual treatment. Swash letters and fancy, unconventional styles fall under this heading. This paragraph demonstrates the decided advantage of giving such characters individual treatment and it shows that rules of alignment, however reliable in the case of conventional styles of rectangular form, can not be made to apply in every instance. If this character *A* were placed in the customary manner there would be altogether too much open space around the letter and because of its irregular shape the squared contour of the type group would be broken. It is in utilizing judgment in matters of this sort that the typographer indicates unusual ability.

THIS illustrates how many particular typographers handle certain ordinary roman capitals when employed as initials. Those that are not square sided, specifically, *V, W, Y,* and *T,* and to a lesser extent *A,* are set somewhat into the margin like the initial at the beginning of this paragraph. The idea is to reduce the white space at the start to a minimum and thereby maintain the effect of a full, square corner. As the stem of the letter here utilized is unusually thick the extension is slight. If a thinner letter were used, say, Cloister Bold, the extension would have to be greater, as more white space would then be evident on the body of the letter. The cross-stroke would be lighter and have less effect in disrupting the margin. The Cooper initial is

DEEPDENE: A NEW TYPE PRODUCED IN EVERY DETAIL BY THE DESIGNER OF THE FACE · NOW FIRST OFFERED TO PRINTERS · SEPT · MCMXXVII

LETTER-Cutting is a Handy-Work hitherto kept so conceal'd among the Artificers of it, that I* cannot learn anyone hath taught it to any other, But every one that has used it, Learnt it of his own Genuine Inclination. Therefore, though I cannot [as in other trades] describe the general Practice of Work-men, yet the Rules I follow I shall shew here . For, indeed, by the appearance of some Work done, a judicious Eye may doubt whether they go by any Rule at all, though Geometrick Rules, in no Practice whatever, ought to be more nicely or exactly observed than in this.

ABOUT OLD-TIME TYPES & MR GOUDY'S NEW TYPE

THE excerpt above is from the writings of a type-founder who began operations with little or no previous type-founding experience. Frederic W Goudy, likewise without previous experience in any shop, or tutelage under any master, "of his own genuine inclination" has learned his type-founding from the few meagre texts extant concerning this work, profiting by his failures, and refusing to be discouraged when early attempts showed results far afield from fond expectations. This page, he hopes, however, somewhat bears out his pertinacity. It speaks for him. ¶When types were first made the letter was cut in steel, a matrix driven from the steel punch, and the type cast from the matrix. The print from the type was so closely connected with the original work of the designer, who usually was also the punch-cutter, that the handicraft of the artisan was still strongly felt in the typography of the page. But in modern type-founding there are so many stages between the artist's original design and the types made from his drawings, that the printed page becomes impersonal—the craftsman's feeling gradually disappears in the handling of various details by the workmen who actually produce the type itself. ¶While Mr Goudy makes use of every modern device that will render his design with greater accuracy, at no stage of the various operations is his conception delegated to other hands for execution, he makes his own large master-patterns from his original drawings, from these, in turn, he engraves to a smaller scale in metal the working patterns from which the actual cutting of the matrices is accomplished. Every detail of the work up to the point of casting the character is carried out by his own hands, and he can, at any time during the process, vary any detail to meet his feeling for harmony and rhythm. The lining, fitting, and casting are done under his immediate supervision, the printed result [as far as type is concerned] is, therefore, as personal and individual as his original drawings

*Joseph Moxon. His "Mechanick Exercises," from which this excerpt is taken, is the earliest book on typography in English, and in it appears the first treatise on type-founding. Written in 1683, it is today more curious from a literary standpoint than valuable as a handbook. Moxon's own specimen as a type-founder, issued in 1669, is the first complete type-founder's specimen known in England

Figure 176

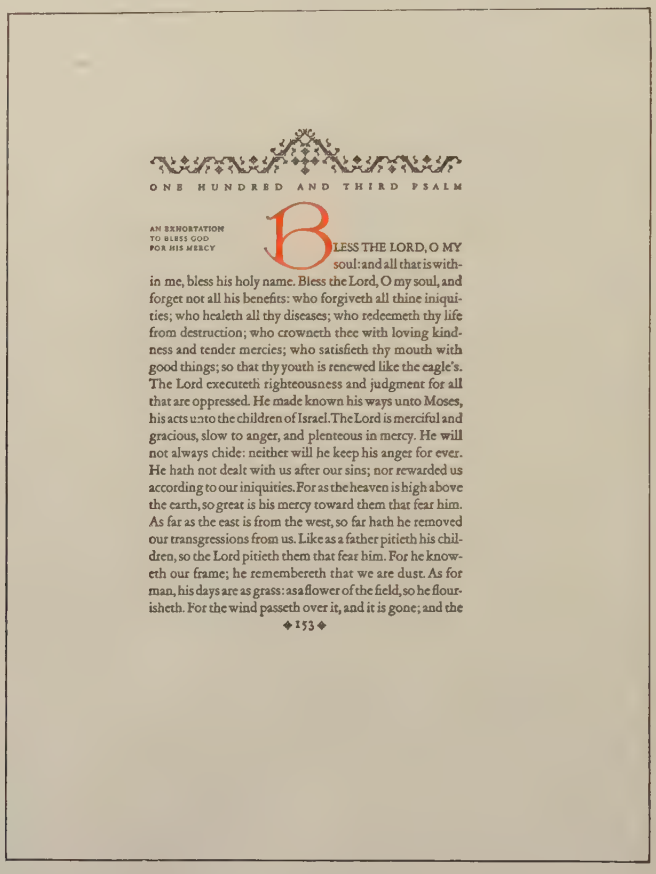
used, however, in order to make another point. In comparison with the same *T* on the preceding page it shows how the tone is reduced by printing in color, though the letter is still too strong. Cloister Bold would be about right for the color here used.

Step up the Stairs to New Ideas!
"When a common attempt is made to collect and assemble at one place samples in any industry that have received the benefit of taste, in their manufacture, the effect is an impressive one"
EARLEY ELMO CALKINS
STEP UP THE STAIRS TO NEW IDEAS
WHAT a colorful and attractive setting you will find for the Promotion Department! Done in the early California-Spanish manner it forms a pleasing and appropriate background for the showing of those fine papers sponsored by an institution whose beginnings reach back over seventy years to the Pioneer Period. Moreover it has an air of restful quiet not to be found in the busy salesroom atmosphere of the modern business office
Here you will find a comprehensive file of printed specimens and direct advertising—a valuable source of ideas in planning your work. This Department also furnishes you with dummies and samples, at no obligation whatever.
Excellent facilities have been provided for exhibiting things of current interest in the Graphic Arts, with lighting specially arranged to show the material to best advantage. It is our purpose to maintain constantly changing exhibits of interest so that each time you have occasion to call, you will see something new, and we hope, of distinct value

Figure 177

Even some square-sided initials must extend into the margin. When their size is large in relation to that of the type of the text and the serifs, perforce, are long, expert typographers place the letter so the stem will line up with the text along the left-hand side. This point is illustrated by Fig. 175 on the preceding page;

if the initial here used were kept wholly within the measure the effect would not be nearly so good. To sum up, therefore, it is necessary that there should be an effect of alignment not only across the top, but also at the left-hand side.



ONE HUNDRED AND THIRD PSALM

AN EXHORTATION TO BLESS GOD FOR HIS MERCY

BLESS THE LORD, O MY soul: and all that is within me, bless his holy name. Bless the Lord, O my soul, and forget not all his benefits: who forgiveth all thine iniquities; who healeth all thy diseases; who redeemeth thy life from destruction; who crowneth thee with loving kindness and tender mercies; who satisfieth thy mouth with good things; so that thy youth is renewed like the eagle's. The Lord executeth righteousness and judgment for all that are oppressed. He made known his ways unto Moses, his acts unto the children of Israel. The Lord is merciful and gracious, slow to anger, and plenteous in mercy. He will not always chide: neither will he keep his anger for ever. He hath not dealt with us after our sins; nor rewarded us according to our iniquities. For as the heaven is high above the earth, so great is his mercy toward them that fear him. As far as the east is from the west, so far hath he removed our transgressions from us. Like as a father pitieth his children, so the Lord pitieth them that fear him. For he knoweth our frame; he remembereth that we are dust. As for man, his days are as grass: as a flower of the field, so he flourisheth. For the wind passeth over it, and it is gone; and the

◆153◆

Figure 178

That which precedes concerns the formal placing of initials in dignified books and booklets. On open display work, however — even in connection with the straight matter of advertisements, announcements, etc. — there is practically no limit to the manner in which initials, and particularly the less formal ones, can be employed. Without the restrictions, especially those of

alignment and the need for dignity, the limit on announcements, cards, and the like is marked only by the limits of the capable typographer's talent for novel effects and by good taste.

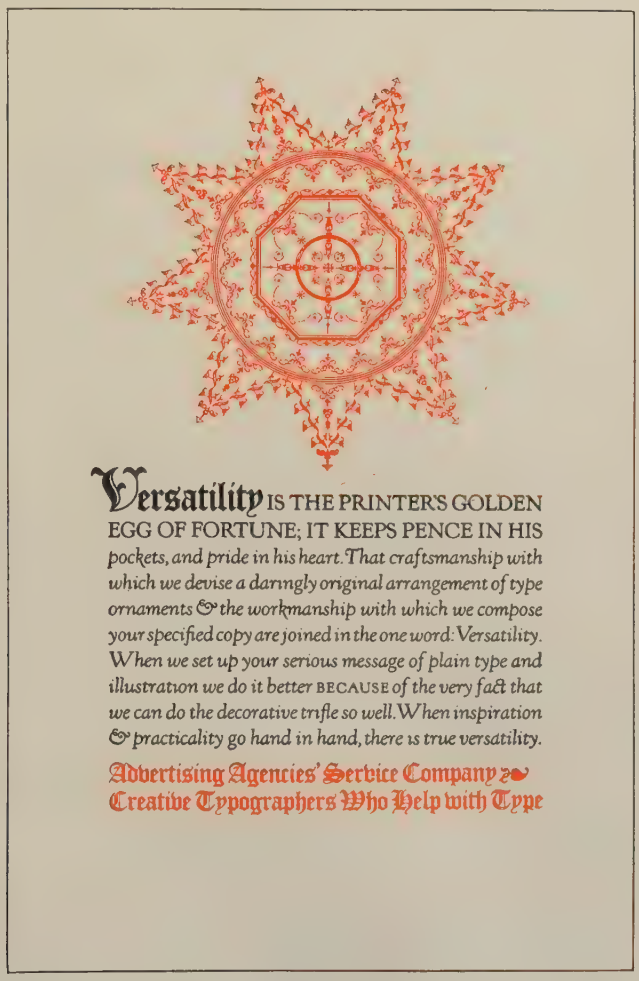

Versatility IS THE PRINTER'S GOLDEN EGG OF FORTUNE; IT KEEPS PENCE IN HIS pockets, and pride in his heart. That craftsmanship with which we devise a daringly original arrangement of type ornaments & the workmanship with which we compose your specified copy are joined in the one word: Versatility. When we set up your serious message of plain type and illustration we do it better BECAUSE of the very fact that we can do the decorative trifle so well. When inspiration & practicality go hand in hand, there is true versatility.
Advertising Agencies' Service Company
Creative Typographers Who Help with Type

Figure 179

The initial in Fig. 177, the left-hand page of a spread, supplies the medium for color and outshines the illustration as an attention arrester. Set in with the text in the conventional way, however, it would be altogether too large for the type.

An especially interesting use of the initial letter now quite often seen is illustrated by Fig. 178. Placing it in the middle of the measure, a decided departure, adds character because of its novelty and produces a pleasing symmetrical effect.

Figure 180

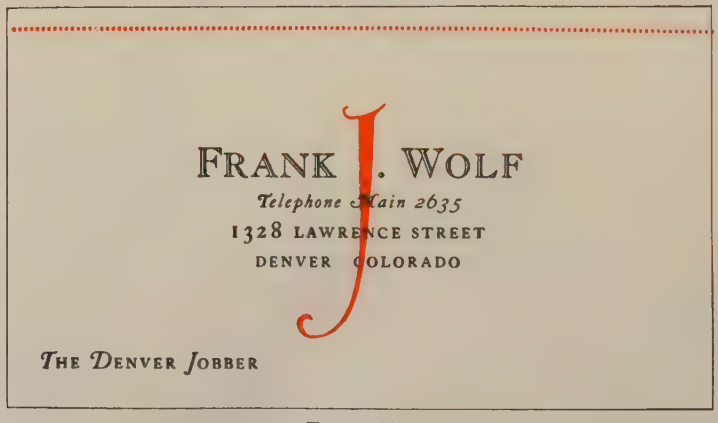


Figure 181

That the entire first word may be effectively set in a contrasting face with an initial in keeping is demonstrated by Fig. 179. It brings up another point, namely, that when Old English is used the remainder of the word the initial begins should be set in upper and lower case instead of capitals. In Old English types the capitals are too ornate, complex, and illegible.

The possibilities offered for the interesting use of initials on blotters and cards where they may serve as the chief and only ornament are demonstrated by Figs. 180, 181, 182, and 183. Few would think of using an initial where and as it is applied in Fig.

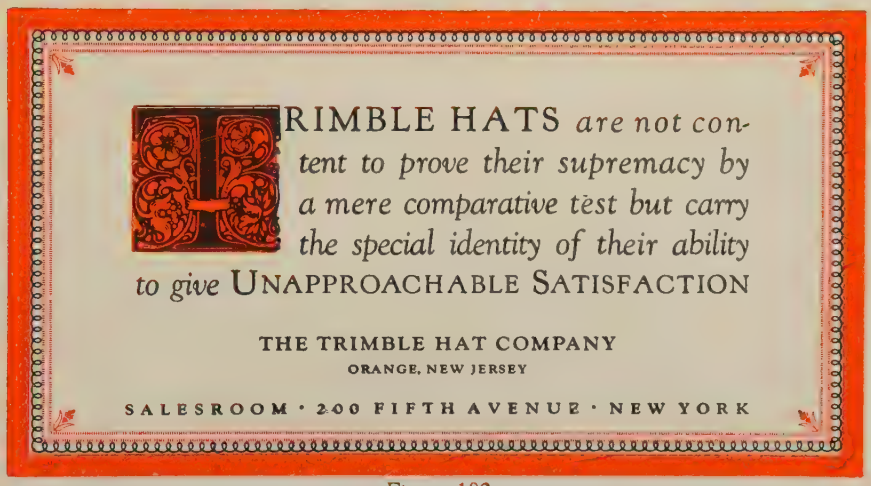

RIMBLE HATS are not content to prove their supremacy by a mere comparative test but carry the special identity of their ability to give UNAPPROACHABLE SATISFACTION
THE TRIMBLE HAT COMPANY
ORANGE, NEW JERSEY
SALESROOM · 200 FIFTH AVENUE · NEW YORK

Figure 182

Figure 183

180, but it is one of two features that distinguish the piece. The initial in Fig. 182 would be too strong if it were not for the fact that it throws emphasis upon the name of the article advertised, both words of which are properly set in capitals. This brings up the point that when the first word is of only two letters the first

two words should be set in capitals following the initial. Fig. 183 speaks for itself; uncial and missal initials are regarded quite highly for their decorative quality, and deservedly so.

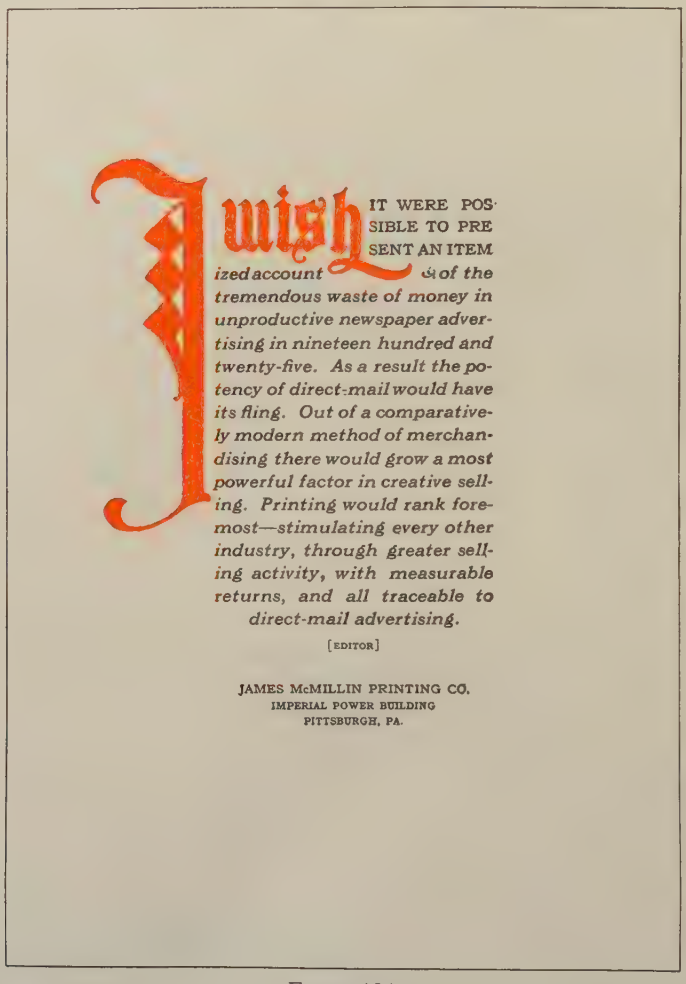

Wish IT WERE POSSIBLE TO PRESENT AN ITEMized account of the tremendous waste of money in unproductive newspaper advertising in nineteen hundred and twenty-five. As a result the potency of direct-mail would have its fling. Out of a comparatively modern method of merchandising there would grow a most powerful factor in creative selling. Printing would rank foremost—stimulating every other industry, through greater selling activity, with measurable returns, and all traceable to direct-mail advertising.
[EDITOR]
JAMES McMILLIN PRINTING CO.
IMPERIAL POWER BUILDING
PITTSBURGH, PA.

Figure 184

The announcement shown above approximates in a general way the hand-drawn and illuminated initials on old manuscript books. Still another unusual use of the initial is indicated in the page by Bruce Rogers shown opposite; in fact a book could be

EARLY PRINTERS IN THE CITY OF VENICE

From Dibdin's Bibliographical Decameron

THE FOURTH DAY

¶SPEAKERS:
Lysander.
Philemon.
Lisardo.
Almansa.

¶COMMENTS:
John de Spira, parent of the Venetian press.] This point, I submit, is now triumphantly established by the existing privilege of the Senate of Venice, granted to John de Spira, of the date of September the 18th, 1469. A copy of this privilege was transmitted to Denis, by the Abbé Morelli, & appears in the *Suffragium pro Johanne de Spira Primo Venetiarum Typographo, Viennæ*, 1794, 8vo. of the former. It is too important not to occupy some twenty lines in this present note. Le voici! "1469, *Die* 18 *Septembris*. Inducta est in hanc nostram inclytam civitatem ars imprimendi libros, in diesque magis celebrior et frequentior fiet, per operam studium et ingenium Magistri Ioannis de Spira, qui ceteris aliis urbibus hanc nostram prælegit, ubi cum coniuge liberis et familiâ totâ suâ inhabitaret, exerceretque dictam artem librorum imprimendorum: iamque summâ omnium commendatione impressit *Epistolas Ciceronis*, et nobile opus *Plinii de Naturali Historia* in maximo numero, et pulcherrima litterarum forma, pergitque quotidie alia præclara volumina imprimere; adeo ut industria et virtute huius hominis, multisque præclarisque voluminibus, et quidem pervili pretio, locupletabitur. Et quoniam tale inventum ætatis nostræ peculiare et proprium, priscis illis omnino incognitum, omni favore et ope augendum atque fovendum est, eidemque Magistro Joanni, qui magno urgetur sumptu familiæ, et artificum mercede, præstanda sit materia, ut alacrius perseveret, artemque suam imprimendi potius celebriorem reddere, quam desinere, habeat; quemadmodum in aliis exercitiis sustentandis, et

LYSANDER

IT IS now really time to notice the rise & early progress of the typographical art in one other great Italian city: and you will perhaps readily give a guess in what other city this may be?

PHILEMON
LISARDO } Venice!

LYSANDER

¶Twice accurately spoken! 'The nurse (as Philemon the other day not inaptly expressed it) of ten thousand useful & elegant arts, the central mart of European commerce, the city both of Jenson and of Titian, it was reserved for Venice to give a different turn, and to adopt a purer style, in the productions of its first printers.' All hail to thee, JOHN DE SPIRA, parent of the Venetian press! * I see thee yonder, in

Figure 185

entirely filled with examples showing different applications of the initial. Space, however, prohibits more than this indication of the possibilities, which, at least, should stimulate initiative.

Although the typefounders are constantly placing new and beautiful initials on the market, these can not always be secured in time for use on the work in hand, and it would be unwise from

Figure 186

an economical standpoint to stock all letters in the variety of styles of initials that would be desirable in the long run. In such emergencies, and considering that something more than a plain type initial is desired or required, decidedly effective ornamental initials may be made with ordinary letters and rules or harmonious decorative border units, or both in combination. There is no end to the possibilities for original and pleasing effects that a compositor may work up with a few fonts of good border. The designer of such initials must use care, however, lest the borders overbalance the letters. He must make certain that there will be sufficient white space around the letter to enable it to stand out distinctly. Fig. 186 shows a number of such initials.

XIII—THE USE OF ORNAMENT

DOUBTLESS one of the most difficult questions which confront the typographer concerns the use of ornamentation. When to use decoration, what kinds to use, and to what extent it can be employed, are variations of this question which come up for consideration with almost every piece of typographical work. In the final analysis, type display is good or bad in proportion as it affects the human mind favorably or unfavorably; in fact, the entire object of its use is to influence or interest that mind. Every device by which the mind may be favorably influenced must be taken advantage of if maximum effectiveness is to result.

We can not deny the effect of ornament on the mind; it is primitive. That it does have an influence is proved by the fact that as soon as children begin to notice things at all they show a preference for those which are ornamental. Nor is this preference lost—though probably tempered—as they reach maturity. If it were, we would have no rings, no diamonds, no lace, nor anything else worn by men and women to set off and embellish their plain clothing. Fabric of the most beautiful coloring and texture requires ruffles, lace, and trimming of some sort or other before it makes an acceptable dress. In like manner, type display set in the most beautiful faces is heightened in effect when it, too, is *sensibly* set off with attractive ornament.

Of the utilities at the disposal of the printer for the embellishment of type display, rules, decorative borders, and initials have already been discussed. While these three serve practical purposes that are quite obvious, they also embellish the design in which they are employed and frequently add to its beauty. There remain for consideration those purely decorative characters, specifically known as ornaments, the utilitarian value of which is secondary to the ornamental. Their function is mainly

to attract, which they do, broadly speaking, by adding to the beauty of the effect, by making the display more elaborate, or by making it more pronounced and outstanding.

That pure ornament may exert this attractive force without supplying beauty or elaborateness is plainly shown by Fig. 187. In fact, the entire object of the round ornaments in this instance

The Atlanta Journal

Atlanta, Ga.

—Any advertiser who uses a product of the cotton plant will find the Rotogravure section of The Atlanta Journal, September 14, of deep interest.

A few copies are held for free distribution to early applicants.

Advertising in The Journal Sells the Goods

Figure 187

is to attract the eye, which, we must admit, they do quite effectively. While the ornaments in this instance are as primitive as can be and certainly do not add to the beauty of the display or make it more elaborate, they assuredly make the effect far more outstanding. However, the round black spots rather than any pronounced effect of the display as a whole grip the eye and direct it to the small advertisement of the Atlanta *Journal*. The power of ornament to attract and the fact that it supplies one of the essentials of successful display can not be questioned.

The four succeeding examples emphasize factors of attention associated with or made possible by ornament but which do not apply in the case of the primitive ornament of Fig. 187.

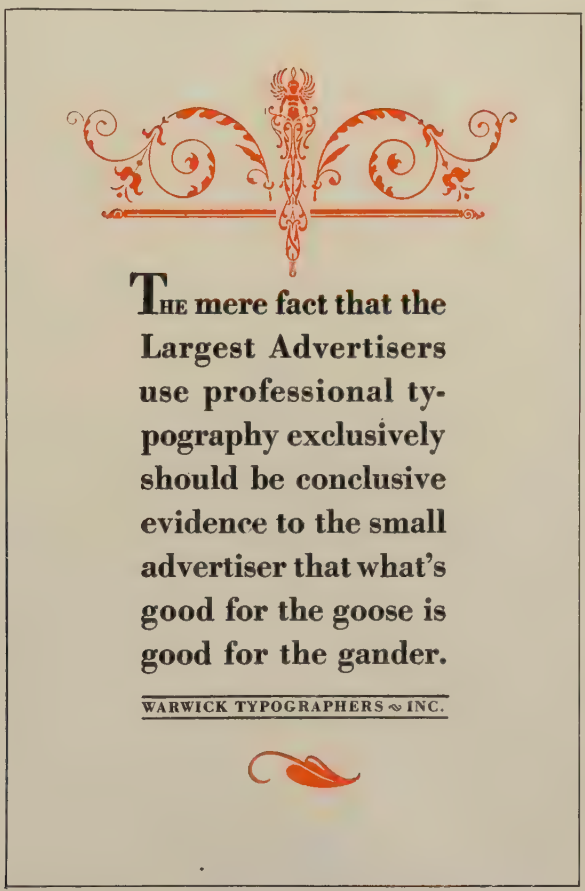

THE mere fact that the Largest Advertisers use professional typography exclusively should be conclusive evidence to the small advertiser that what's good for the goose is good for the gander.
WARWICK TYPOGRAPHERS ~ INC.

Figure 188

More than anything else the ornaments in Fig. 188 make the design more pronounced. The one at the top is a powerful eye arrester; the two of them give the design a finish and an effect of individuality no form of type alone could possess. Inasmuch as the units are in a color of relatively weak value they are not too pronounced, indeed, they play the part of illustration.

While the ornament is outstanding in Fig. 188 it is subdued in Fig. 189. Here, by introducing color in a subtle way, modest ornament attracts by reason of the effect of beauty it adds. In contrast, the decoration of Fig. 190 can not be said to beautify the design; rather than that, it is pronounced. It has additional merit, however, for which it is shown, because its pattern sug-

Figure 189

gests the striped shirts advertised. Whether it makes a display pronounced or beautiful in the first instance, the effect of ornament is enhanced if it also suggests a relationship to the article advertised, as it so definitely does in this case.

In Fig. 191 we find one of the simplest forms of ornament, the bracket, used to bring out certain parts of the display in a pronounced way. Even very small brackets in the lower portion of a form tend to focus attention on what is between them, and when large ones are printed in color, as in Fig. 191, their power to attract and emphasize is, of course, greatly increased.

What precedes is suggestive instead of comprehensive; the principles of attraction involved in ornamentation have all been covered even if every application has not been illustrated.

STRIPES
There is one particular beauty about stripes—they are "right" always. A STRIPED shirt worn with any style or color of suit will invariably give that feeling of correctness in dress so dear to the heart of man.
We have an excellent selection of striped shirts in various patterns & colors. The finest of materials and the most reasonable prices also. May we show them to you?—the new ones?
DOBBS
for men who know
460 Clark Street

Figure 190

The first thing to learn about ornament in type display is not to use too much of it. Even as in clothes, too much ornamentation is cheap-looking and gaudy, although in type display the ill effect of too much decoration extends even farther in the

handicap that it may place upon the type, which we must always remember as being the most important part of our displays. In the period around the year 1885, now sometimes referred to as the "Dark Age" of American printing — when typography was at low ebb — ornament was quite the dominant feature of type display. The best printer was the one who could cram the most short and bent rules, also ornamental devices, into a design. The

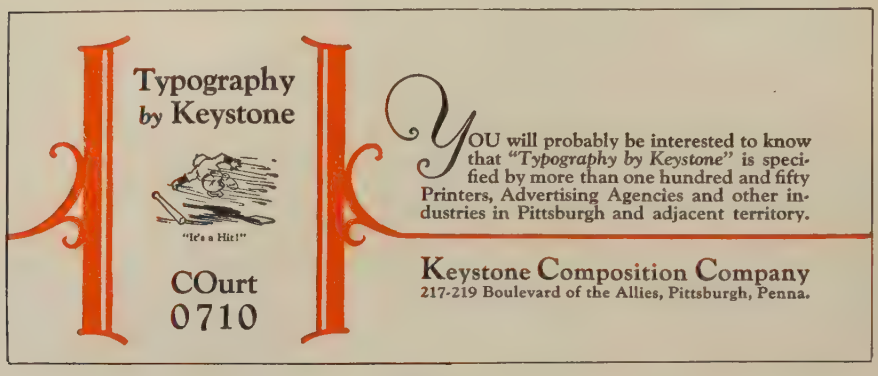

Typography
by Keystone
"It's a Hit!"
COurt
0710
YOU will probably be interested to know that "Typography by Keystone" is specified by more than one hundred and fifty Printers, Advertising Agencies and other industries in Pittsburgh and adjacent territory.
Keystone Composition Company
217-219 Boulevard of the Allies, Pittsburgh, Penna.

Figure 191

freakish type faces so generally used at that time emphasize the attitude of the printers and typesetters of the period.

Plainly they did not consider type as having been made to convey information and that it should therefore be easily read. The typography of the period would suggest that printing was only a means of providing typographers with diversion in their efforts to see what weird and painfully intricate patterns they could weave with type, rules, and ornaments. Fig. 192 is a fair example of the work of that period, and, to make it all the worse, it was originally printed in five colors and gold.

It is not necessary to go back to the "Dark Age" for examples of printing that are too ornate. Even in this age, with much fine printing being done, there are many printers who have not yet seen the light. We have selected for an interesting experiment the cover of a school catalog handled like much work is

today. This page (Fig. 193) indicates a total lack of restraint in the use of decorative material. Instead of being easy to read, as good type display must be, this cover design is quite the reverse; the decoration is by far the most prominent feature. The poor reader is compelled to ferret out the reading matter from the maze of ornament intermingled with it. In the resetting (Fig. 194) the reading matter is made the most prominent feature of the

Figure 192

page. The design, it will be seen, is much more simple and far more easily read — it answers the purpose much better because it conveys the message in a much clearer manner.

However, while Fig. 194 is neat it might be considered too weak for a cover, or too commonplace — in fact, scarcely pronounced enough. We have made it strong and pronounced in Fig. 195 by the use of ornament in the form of a border, which covers practically the entire page. Why, it may be asked, is Fig. 195 not too decorative? Plainly there is as much ornament in it as in Fig. 193. A comparison of Fig. 193 and Fig. 195 as to the effect of ornament brings up an interesting point: When a very closely knit decorative pattern is run over an entire page, leaving but a panel for the type, as in Fig. 195, the ornamentation in itself does not offer the attraction to the eye that the number of separate and distinct ornaments do in examples like Fig. 193.

The all-over decoration forms a background for the type in the panel and is therefore not offensive, while the individual ornaments of Fig. 193 act as counter-attractions to the type matter. While the decoration in Fig. 195 covers a large portion of the surface of the page, the fact that it is of a repeating pattern and

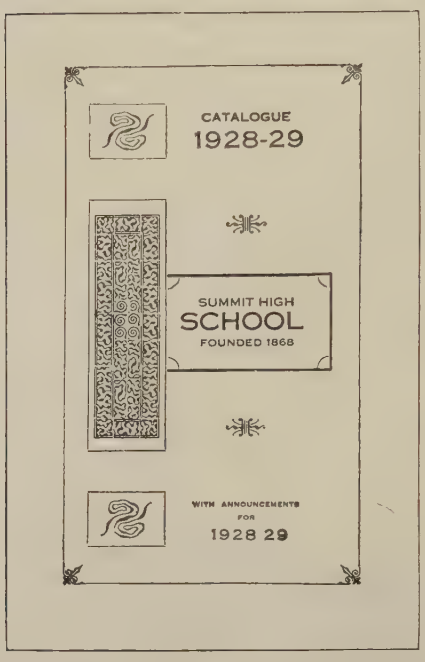


Figure 193

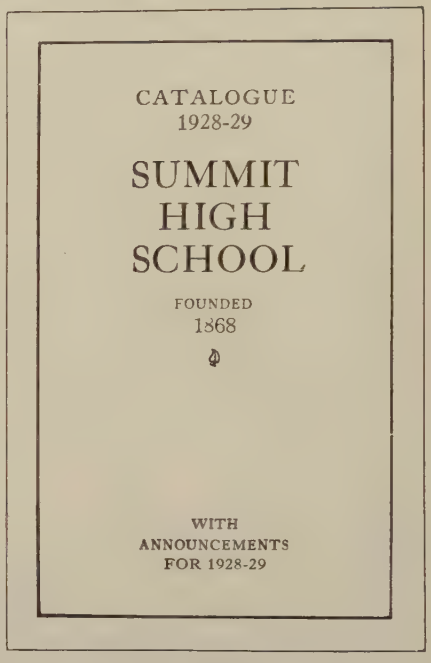


Figure 194

forms a background for the type makes it far more pleasing than the unrelated decorative spots of Fig. 193. More important still is the fact that in effect the border of Fig. 195 is one unit.

The advisability of restraint in decoration established, certain other considerations must be given if even then the work is to be pleasing to the eye. Shape and tone harmony are essential between type and ornament if attractive results from the combination are to be attained. However, as both shape and tone harmony were thoroughly covered in the chapters devoted to those subjects, further attention to them is not required.

There remains for consideration the matter of appropriateness, by which we mean that the ornament if suggestive at all should not suggest something foreign to the subject treated in the display, as, for instance, the grape ornaments on the page relating to gas engines (Fig. 196). Many ornaments which are of

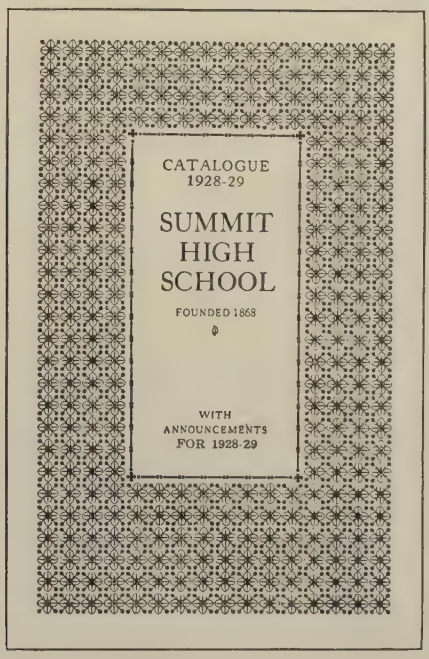


Figure 195

no special significance are supplied by the typefounders. These can be safely used on printing pertaining to almost any subject. In the design of such neutral ornaments leaves and flowers have furnished the chief motifs, and, as conventionalized, they make acceptable decorators. Fig. 197 comprises a group of ornaments that are simplified according to art principles and thereby made conventional. Such ornaments, moreover, are more pleasing in connection with type than those in which a natural appearance is attained by perspective and shading, as in Fig. 198. Nothing here stated should be construed as an inference that illustration

is undesirable, for obvious illustration is one of the most effective and desirable means of telling the story in advertising as in everything else. It has been well stated that a good picture is worth a thousand words and that a picture will express a point far quicker and better than words. But illustration as illustration, and illustration as ornament, are two widely different things, and

Figure 196

the illustrative ornaments so much used in years past can not be said to be either illustration or ornament, as reference to Fig. 198 will quickly show. As illustration is not supplied by the printer, it is without the province of the writer to treat of it further than to say that just as with ornament it should harmonize with the typography, be appropriate, and be pleasing to the eye. With a wealth of fine decorative material like that shown in Fig. 197, the typographer or other designer of type display will select his ornament, adapt his type display to the character of the device, or vice versa, choose his paper and ink in accordance with these and other requirements, and produce a beautiful and significant entity, adequately embodying the idea of the design.

Ornament is also useful as a space filler. This may be considered a subordinate, perhaps unworthy, position, yet it gives great opportunity to produce pleasing, interesting, and striking effects in type display. The wealth of space available in those

Figure 197

instances where something is needed to "fill in" lest a blankness result gives margins that considerably augment the beauty of good ornament. If the device has any bearing in appropriateness on the subject of the display, the space filler becomes in effect the heart of the whole composition. Fig. 199 is an example of a refined and well-chosen ornament advantageously placed to occupy space not required for type, and it thereby obviates a tendency toward vacuity. The ornament gives character and dignity to the composition, whereas the generous space allotted

to it acts as a setting to greatly enhance its effect as a device. The strength of a good piece of ornament is not in proportion to its size. Like one blackbird against a field of drifting snow, it can not be missed—it is sure to be found and noticed.

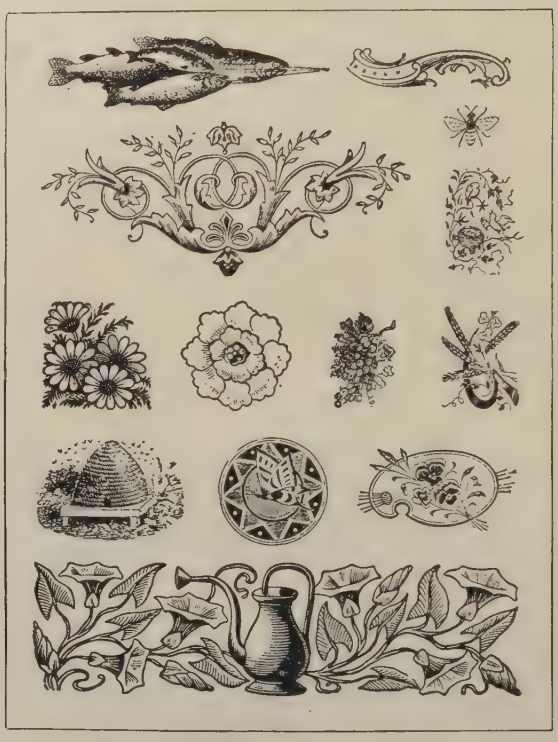


Figure 198

While vacuity may be escaped by a touch of ornamentation thrown in with studied carelessness, it is sometimes a good idea to fill the space completely or at least in a manner to preserve the measure of the composition, as in Fig. 200. With all lines of type set equal measure, consistency is secured by the use of a device which is of the same measure as the type.

Ornament is also of great value in giving shape, and thereby grace, to a group of type, even while functioning as ornament for its own sake. We will readily agree that the page (Fig. 201)

would be quite severe and commonplace if it were not for the ornament, which, with the type lines above it, forms a perfect inverted pyramid of the design as a whole, even as the ornament itself is in the shape of an inverted pyramid.

Just as there is decided danger of having too much rather than too little decoration, so there is greater danger of select-

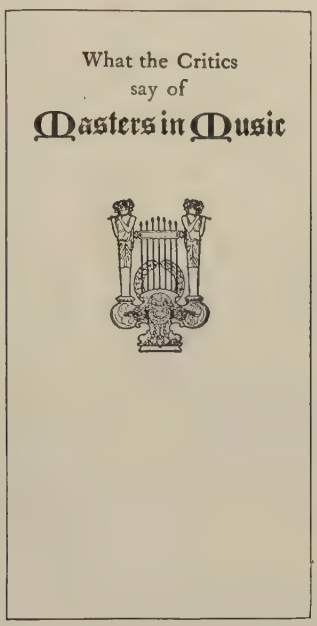


Figure 199

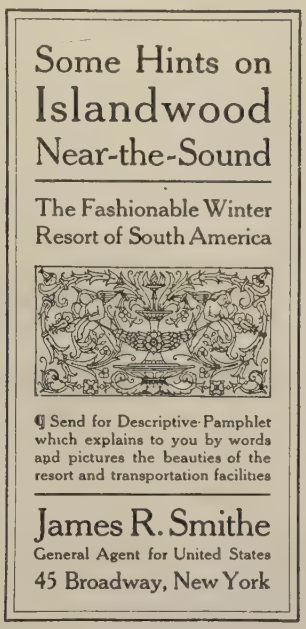

Some Hints on
Islandwood
Near-the-Sound
The Fashionable Winter
Resort of South America
¶ Send for Descriptive Pamphlet which explains to you by words and pictures the beauties of the resort and transportation facilities
James R. Smithe
General Agent for United States
45 Broadway, New York

Figure 200

ing ornament that is too large than too small. The ornament in Fig. 202 is entirely too large, especially since it has no significance in connection with the concern or subject advertised. It dominates the page, and tends to draw the eye away from the important matter above. With Fig. 195 this example provides an interesting comparison: The extent of the ornament in Fig. 195 is greater than in Fig. 202, yet it does not handicap the display in the former as is done in the latter, because it *surrounds* the type set in a panel of white. It focuses the eye on that type by reason of the contrast of white against gray. In Fig. 202 the

ornament is set *inside* the relatively weak border and does not provide contrast to the advantage of the type as is so evident in the case of the border surrounding Fig. 195.

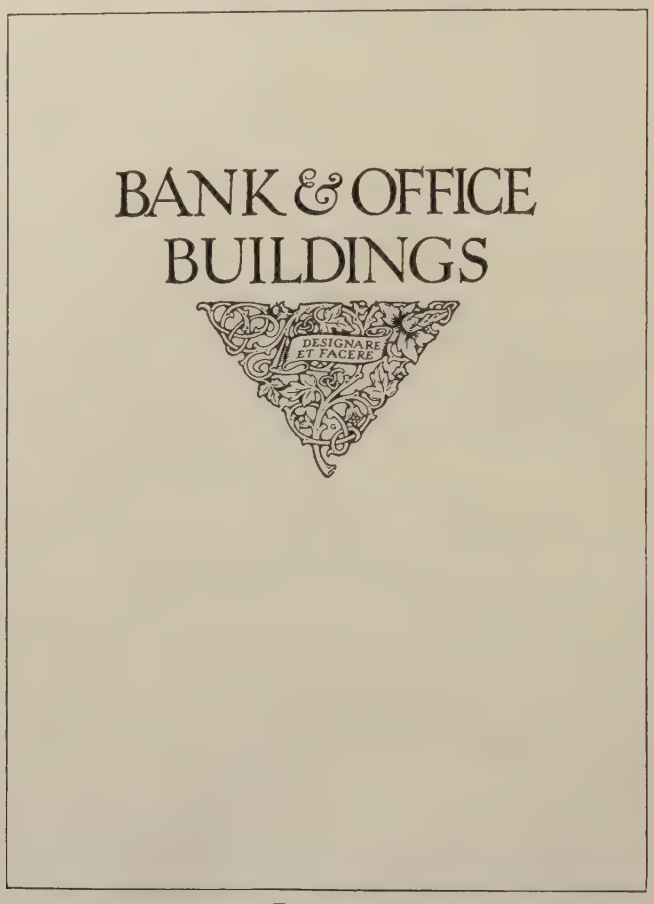


Figure 201

If there were fewer words in Fig. 202, set in larger type, the ornament might not be too large, but it is entirely too large in proportion to the size of type. It seems plain that the size of the page, or space, does not have such an important bearing on the size or extent of the ornamentation as the condition of use and the size of the other units in the composition.

The handsome "Vallejo" title page (Fig. 203) emphasizes the main points that were brought out in connection with Figs. 201 and 202. Although the form is less accurately defined than in

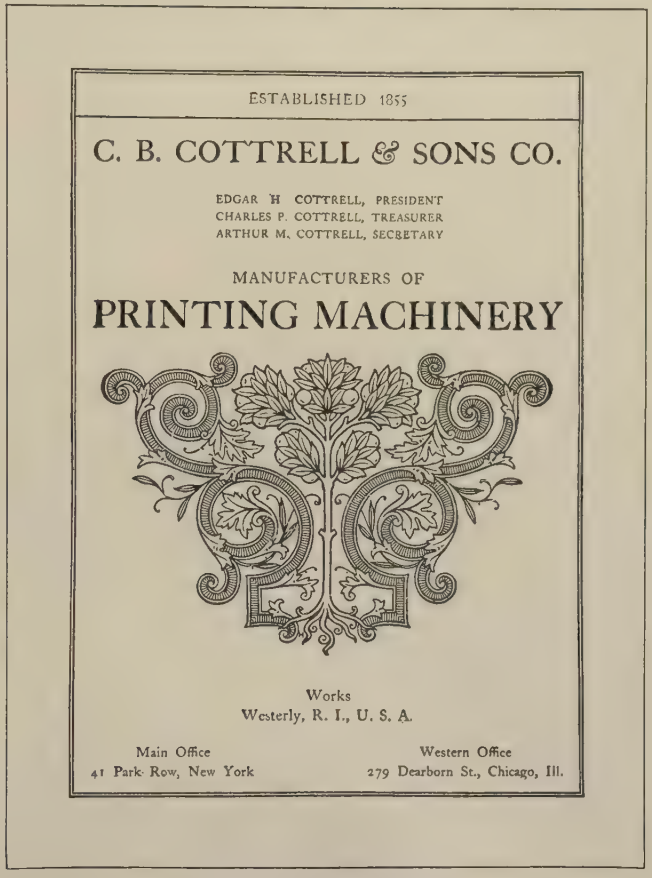


Figure 202

the former, it finishes off the subtitle as a pyramid, and, in contrast with Fig. 202, demonstrates the pronounced advantage of exercising restraint as to the size of ornament.

No rules, however, can be laid down to govern the size and, to a lesser degree, the extent of decoration. In the final analysis it is a matter pertaining to the individual display and the manner of its application. When there are few words and the type is of

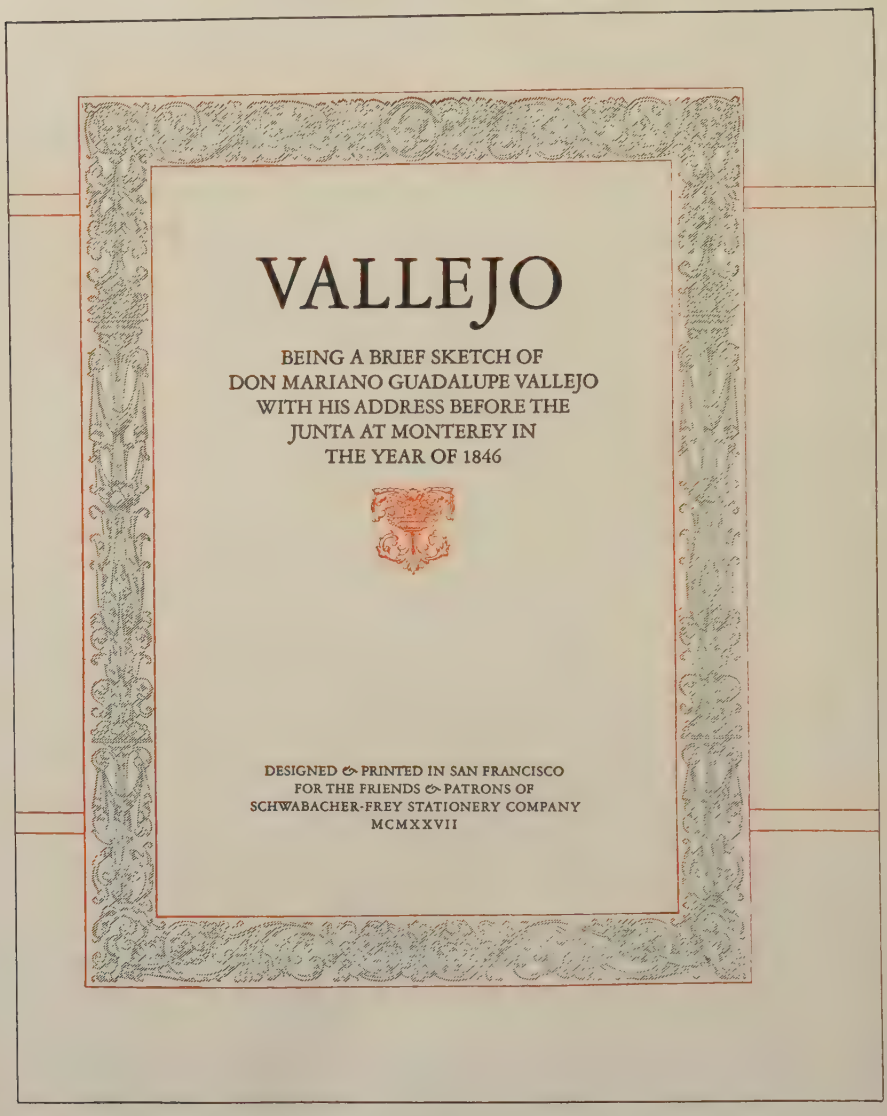


Figure 203

good size larger ornaments and more decoration may reasonably be employed than when the type is small. If the ornament is to appear in a weaker color than that used for the type its force is decreased and the extent may be correspondingly increased.

Ornament having a special significance or which is particularly appropriate may occupy a larger space in the complete design than that which is *just decoration*. One's taste and judgment should be a sufficient guide. Common sense, moreover, should

FOURSCORE and seven years ago our fathers brought forth on this continent a new nation conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we can not consecrate, we cannot hallow this ground. The brave men living and dead, who struggled here have consecrated it, far above our poor power to add or detract—The world will little note, nor long remember what we say here, but it can never forget what they did here—It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced It is rather for us to be here dedicated to the great task remaining before us That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion. That we here highly resolve that these dead shall not have died in vain—That this nation, under God shall have a new birth of freedom and that Government of the people, by the people, for the people, shall not perish from this earth

Figure 204

indicate when the attention is held more by the ornamentation than by the words, also when the decoration is so intermingled with the type that the whole becomes a confusing jumble.

How very important a unit of decoration may be is shown by Fig. 203, for which purpose it is specifically employed. By covering the ornament with a square piece of white paper and contemplating the effect with the space between the two groups wholly blank, one is provided with visual proof that the use of ornament is not only often desirable but even essential.

And, of course, when the decoration is not only effectively used, and appropriate, but along original, unconventional lines its value is greatly increased. To demonstrate this and suggest

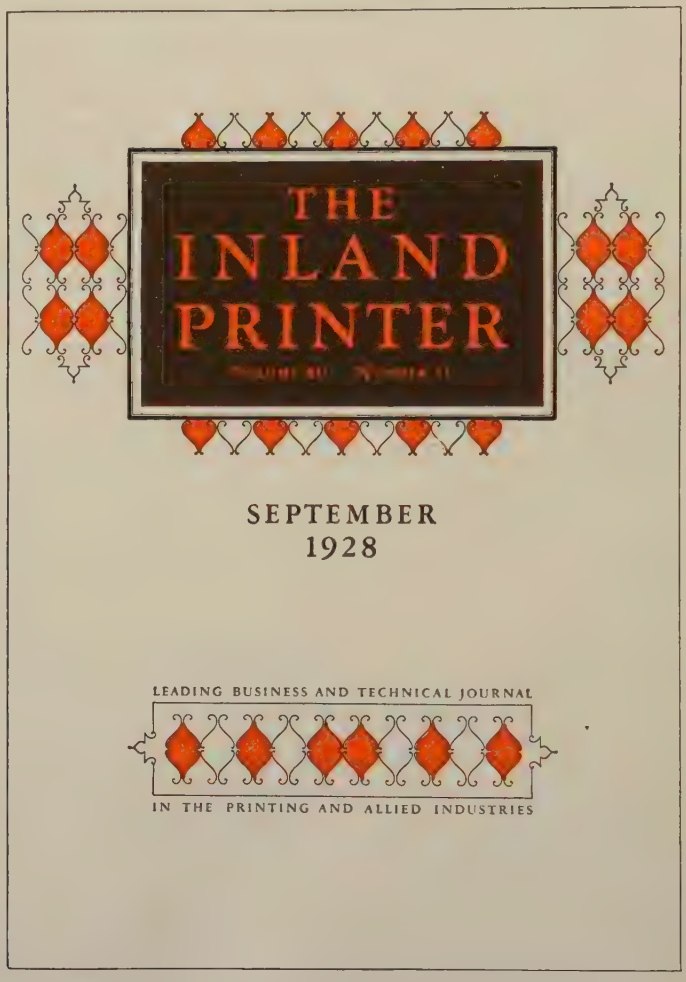


Figure 205

initiative in the uncommon handling of decoration, and as the grand finale, Figs. 204 and 205 are shown. The former is an outstandingly fine example of high-grade decorative typography and the latter is not only original but unusually clever.

XIV—PROPORTION

PROPORTION, as a principle of art and design, has many applications in typographical display. While the lack of it may not be so quickly recognized by one untrained and uneducated in esthetics as the absence of tone and shape harmony, fundamentals of design already considered, the effect produced is equally unpleasant. The only difference is that one who is not trained in the principles of design can not so easily determine what is wrong, even though he may sense something amiss. The study of proportion therefore takes on added interest and importance, for it trains the eye to distinguish between good and bad proportions and thereby to avoid or correct the unpleasing effect that invariably results from disregarding it.

Before we can take up the study of its application to type display we must first fix in our minds just what proportion is. Probably the clearest and simplest definition of the term itself, at least so far as its general application to type display work is concerned, is that "Proportion is the *pleasing inequality* of, or variation between, the parts of any object." In addition to that, proportion is the result, both in nature and in art, of the correct adjustment of rhythmic or graded measures.

A distinguished school of art instruction starts its pupils on the seemingly simple exercise of dividing a square or rectangle by a straight line. This exercise seems so very simple that one is tempted to inquire, What art can there be in placing a straight line? What difference does it make whether that line is placed high, low, or exactly across the middle of the panel?

But there is a difference. Dividing the space of the rectangle in two parts makes the relation of those two parts—that is, the comparison of their size—either pleasing or displeasing. Just as the difference between notes in music, measured by the amount that one is higher than the other, decides harmony or discord,

so the difference in size between two divisions of a rectangle, measured by how much larger one is than the other, determines whether or not they are agreeable in proportions.

While we can not say with certainty that the laws of musical harmony may be applied just as they are, or that they may be made to fit proportioning spaces, there appears to be a hint

Figure 206

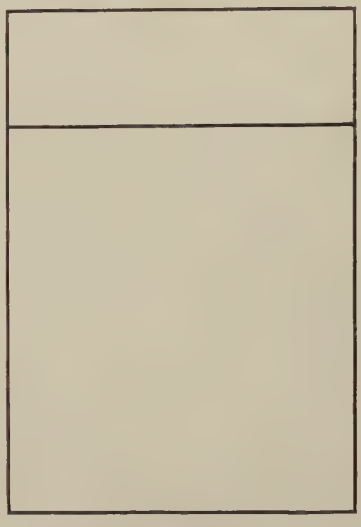


Figure 207

that in the adjustment of spaces, as in the adjustment of tones, there is harmony which without a doubt rests upon established although not as yet fully discovered laws.

We do know, however, that a line dividing a rectangle into two equal parts does not provide such a pleasing relationship as one dividing it into unequal parts. Fig. 206 shows a rectangle divided into two equal parts, and one can instantly see that it is monotonous and uninteresting. That the difference may be too great as well as too little, however, is evidenced by Fig. 207, in which one space is three or four times as large as the other.

Just what, specifically, is the most agreeable division is not altogether certain. Extensive experiments along this line show

that authorities differ as to what the most pleasing proportions are. However, there is not such a great difference between the ratios of proportion advocated by these authorities as should trouble the designer of type display. Some capable writers on design give the ratio which results in the most attractive effect as three to five, while others insist that it is two to three. The

Figure 208

Figure 209

difference between the two ratios is just one-fifteenth, a very small fraction indeed—three-fifths and two-thirds reduced to the smallest common denominator, which is nine-fifteenths and ten-fifteenths, respectively. That the result from the use of either ratio of division is practically the same is shown by a comparison of Fig. 208, divided on the ratio of three to five, and Fig. 209, divided on the ratio of two to three. What is of greater importance, however, is to recognize that Figs. 208 and 209 represent more agreeable divisions than Figs. 206 and 207. These exhibits also demonstrate that, however mooted the question of the correct ratio may be, the most pleasing division is to be found in the vicinity of two to three and three to five.

The question of proportion is not thoroughly considered without reference to the Golden Oblong, the proportions determined by the early Greek philosophers as providing the most agreeable oblong shape. This Golden Oblong is doubtless the basis for the division of spaces on the ratio of three to five. The Greek rule on the proportions of a rectangle was that the short

Figure 210

Figure 211

side should be exactly three-fifths the length of the long one. To decide the length of a page the width of which is five inches, is a simple problem in fractions, viz.: three-fifths equals five; one-fifth therefore equals one-third of five, or five-thirds; five-fifths equals five times five-thirds, that is, twenty-five-thirds, or eight and one-third. A page five inches wide to be of the proportions of the Golden Oblong must accordingly be eight and one-third inches deep or long. Early Greeks, we believe, also established the rule of proportion that the small part should be to the large part as the large part is to the whole. On this basis the rectangle of the Golden Oblong and the ratio of three to five in dividing spaces agree; no ratio in figures without fractions more nearly conforms with the principle of the Golden Oblong.

A page of the proportions of the Golden Oblong (Fig. 210) and another (Fig. 211) having dimensions in the ratio of two to three are shown. While it will be noted that the first is longer in proportion to its width than the second, both will be seen to be quite agreeable to the eye, much more so than the square Fig. 212, monotonous equality again, or Fig. 213, which presents a

Figure 212

Figure 213

much greater difference between length and breadth than either of the good proportions, and which is very similar in proportion to the division of spaces that is indicated in Fig. 207.

When it comes to the application of the Golden Oblong to a book page the typographer is confronted with the problem of whether to make the form of type or the paper page of those proportions. He is dealing with two rectangles, one or the other of which, but not both, may be shaped like the Golden Oblong. To establish both the type and paper page on the proportions of the Golden Oblong is to run straight into real trouble, i.e., improperly proportioned margins, because the depth, which is greater on the type page than the width, has increased in the enlargement (the paper page) in greater proportion, so that the space available for margins is excessive at top and bottom. To

make the paper page of the proportions of the Golden Oblong means making the type page proportionately deeper, whereas to make the type page of those proportions requires that the paper page be wider—that is, if the margins are to be pleasing. A page like the first will appear too narrow, as the type page accentuates the page of paper, and the second much too broad, as indeed it will be. The most agreeable effect results when the page *as a whole* has the *effect* of the Golden Oblong. In order to achieve this effect a compromise must be made between the type page and paper page. In such a compromise neither page nor text has the measure of the Golden Oblong, although in it the standard of the Golden Oblong is *apparently* maintained. While its text is narrower and its page wider than standard, the page looks right, and that is what we are concerned about.

While it seems apparent that no rule of mathematics which all will subscribe to can be laid down for shapes of pages, it will be plainly seen that none of the different ideas are far apart and that they are agreeable as they approximate the Golden Oblong and disagreeable as they depart from it. Therefore, the designer of typography who wants his shapes to be pleasing in whatever form they take will do well to fix the Golden Oblong in his eye and train himself to note its proportions wherever found.

We have digressed somewhat from the orderly continuity of our discussion in order to get at the grass roots, so to speak. Returning again to the division of a rectangle into spaces, let us suppose that instead of simply dividing the rectangle we are setting a cover page on which a single line appears. In doing so we get right down to the practical application of the principle. Would we place such a single line in the center as indicated in Fig. 214? Certainly not. The line so placed not only provides a monotonous and uninteresting division but it actually appears to be below the center, which effect is due to an optical illusion. While this optical illusion pertains more particularly to balance,

a principle closely allied to proportion in many instances, brief consideration of it will not be out of place here. The eye seems unable to see halves as equal when they appear in the vertical. The upper half always looks the larger. Since design is judged by the eye we must understand all the foibles of that peculiarly imperfect organ if our type display is to be altogether pleasing. Even the Golden Oblong seems to be longer when the greater dimension is vertical than when it is horizontal. This, doubtless,

Figure 214

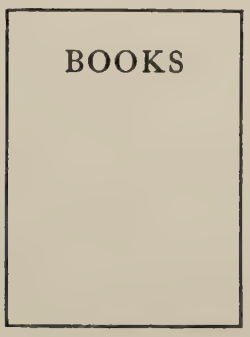


Figure 215

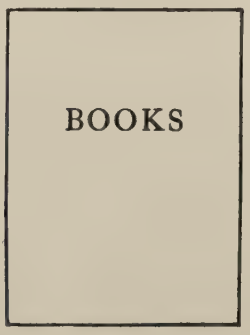


Figure 216

has something to do with the fact that we have two eyes in line horizontally with which to do our measuring, whereas we have but one in line vertically. Perhaps, because of long experience in reading from left to right, the eyes make the trip from side to side more easily than from top to bottom, and that a muscular effort makes the vertical line appear longer. Just why the optical illusion occurs we do not know—in fact, we need not know. We simply have to recognize the very obvious fact that it does exist and allow for it in our type display.

Referring again to the single line placed on the page which we have determined should not be in the exact center: Would we place it close to the top as in Fig. 215? Again, no. The variation in the size of the spaces above and below the line is too great. That the proportion of three to five holds good as a general rule, and is therefore a good basis to build our work upon,

is proved by Fig. 216, where the line divides the page into two pleasingly related and well-balanced sections. In this particular respect proportion is closely related to balance, another important fundamental, which will be discussed in the next chapter.

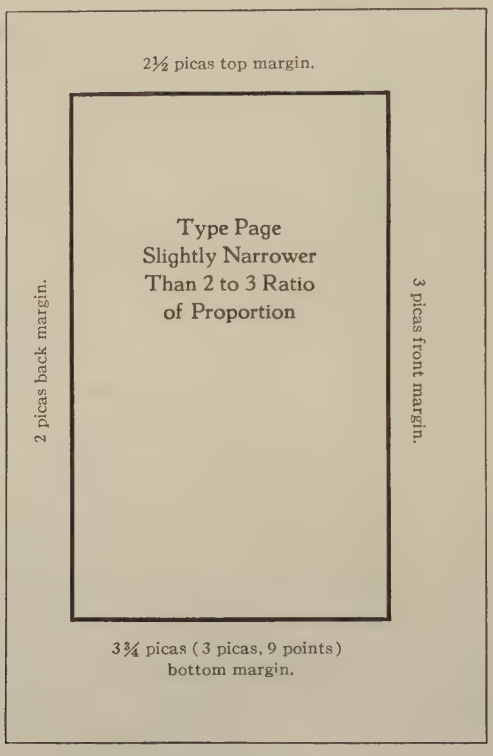


Figure 217

And right here a question arises that frequently troubles the printer. He tries to set his line in such position that the amount of space from the top of the page to the top of the line is the same as the spacing from the sides of the page to the ends of the line. Instead of considering the placing of the line upon the page as a whole, he figures on placing it in relation to a certain corner, and loses sight of the page as a whole while centering his interest on what may be a very small part of it.

The proportions referred to are manifest in many instances in connection with printed matter. Good proportion should be evident in the distribution of marginal space about the pages of a book or booklet. For convenience in figuring margins the two-to-three ratio is preferable, as it is simpler to lay off two units than three, and three than five. Figure 217 is a diagram showing what are generally agreed to be the proper margins around a type page. As will be noticed, the width of the back margin is two picas and of the front margin three picas. The top margin is two and one-half picas and the one at the bottom three and three-fourths picas, also on the ratio of two to three.

While arbitrary rules can not be set down to govern the size of margins, there are a few flexible rules that can be observed to advantage. These are also concerned with proportion. A page set in small type must have narrow margins, whereas pages set in large type should have margins of proportionate width. The same holds true in regard to matter enclosed within a panel in advertising typography or job work. The one-third-inch front margin of a pocket edition of a work set in five- or six-point is proper where a two-thirds-inch margin would be incorrect. To crowd small type in some small space and then waste the space about it with needlessly large margins is not in any sense good bookmaking. A one-inch front margin is ample for the ordinary duodecimo set in leaded eleven-point, but half an inch is better for a guidebook of a smaller size set in six- or eight-point. The large page of type, however, needs correspondingly large margins. An octavo in leaded twelve- or fourteen-point type may have a front margin of about one and one-half inches, but if the octavo is set in solid eight-point and is compactly arranged in two columns a margin three-fourths of an inch wide is sufficient. For a leaf of the same size the solid page should be relatively wider than the leaded page, and it follows that its margins must be narrower in proportion. An increased amount of white space

between the lines at the expense of a proper relief of white in the margins is offensive. Harmony should be apparent between the white space within and without the print on a page.

Under the head of margins there remain those pages about the type matter of which there is a border. And here, unless the border is set very close to the type, we must take into consider-

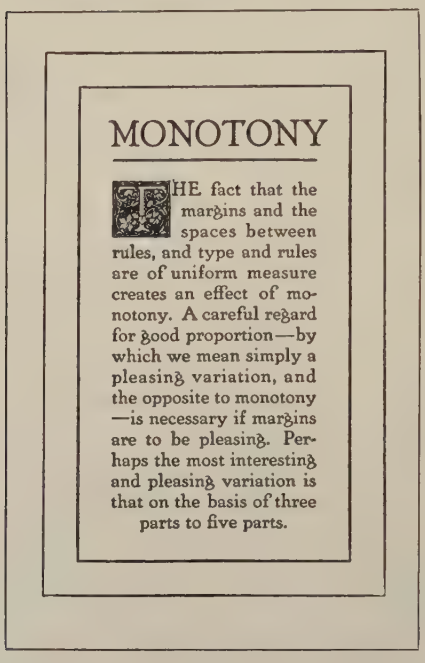

MONOTONY
THE fact that the margins and the spaces between rules, and type and rules are of uniform measure creates an effect of monotony. A careful regard for good proportion—by which we mean simply a pleasing variation, and the opposite to monotony—is necessary if margins are to be pleasing. Perhaps the most interesting and pleasing variation is that on the basis of three parts to five parts.

Figure 218

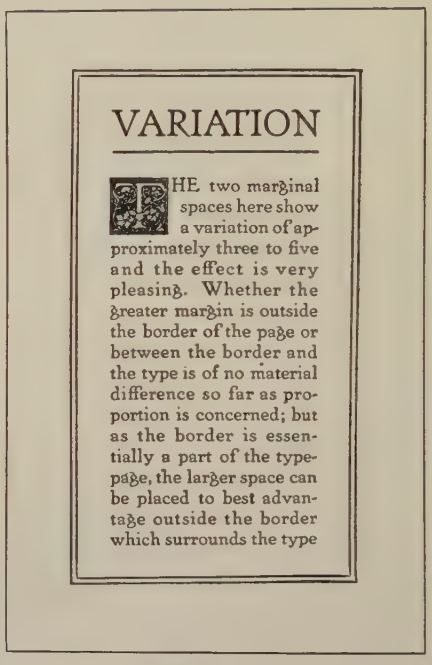

VARIATION
THE two marginal spaces here show a variation of approximately three to five and the effect is very pleasing. Whether the greater margin is outside the border of the page or between the border and the type is of no material difference so far as proportion is concerned; but as the border is essentially a part of the type-page, the larger space can be placed to best advantage outside the border which surrounds the type

Figure 219

ation not only the space outside the border, but that between border and type as well. In Fig. 218 the rules used for the border divide the space between the edge of the type and the edge of the paper, indicated by the outer fine rule, into three equal parts. In this example the bad effect of even divisions of related spaces is readily apparent. Alongside (Fig. 219) a similar page is shown in which the marginal spaces are in good proportion, affording pleasing variety, the space from border to edge of paper being approximately five parts to a corresponding three parts between

border and type inside it. While good proportion is as apparent when the greater space is between type and border the fact that the border is part of the type page makes it desirable to place more white space outside than inside the border.

Most pleasing results in display work are also secured when the size of the type is in proper relation, that is, in proportion, to the size of the page or space. There is a certain point around which type and page seem to agree — where one does not look

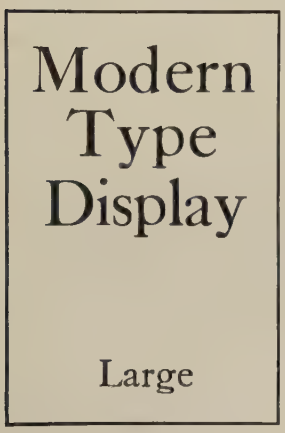


Figure 220

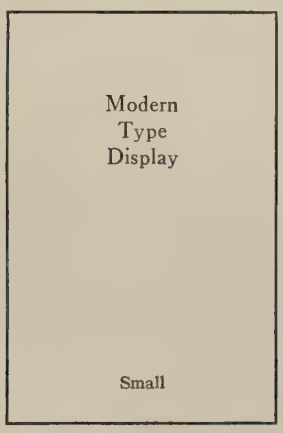


Figure 221

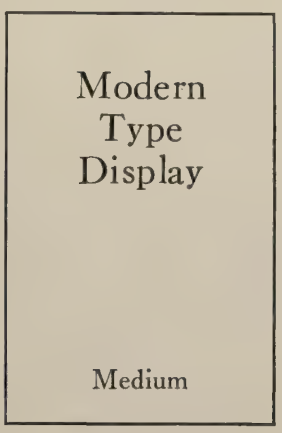


Figure 222

too large or too small in relation to the other. No examples as yet shown give a better idea of what proportion is than those that illustrate the point of proportion between type and space, Figs. 220, 221, and 222. Plainly the type is too big for the page or panel in Fig. 220; equally plain is the fact that the type is too small in relation to the page in Fig. 221. In Fig. 222, however, there is apparent a harmony of effect due to the fact that there is a relationship in proportion between the type and page. Of course we often see proportion violated in this respect — and with telling effect from a standpoint of display — but, however proper it may seem or actually be under the circumstances, that does not mean it is most agreeable to the eye.

As previously stated, proportion is in many respects closely related to balance, and it is given further consideration on that basis in the next chapter. It presents, in addition, and in conclusion, a point in common with shape harmony. Although type

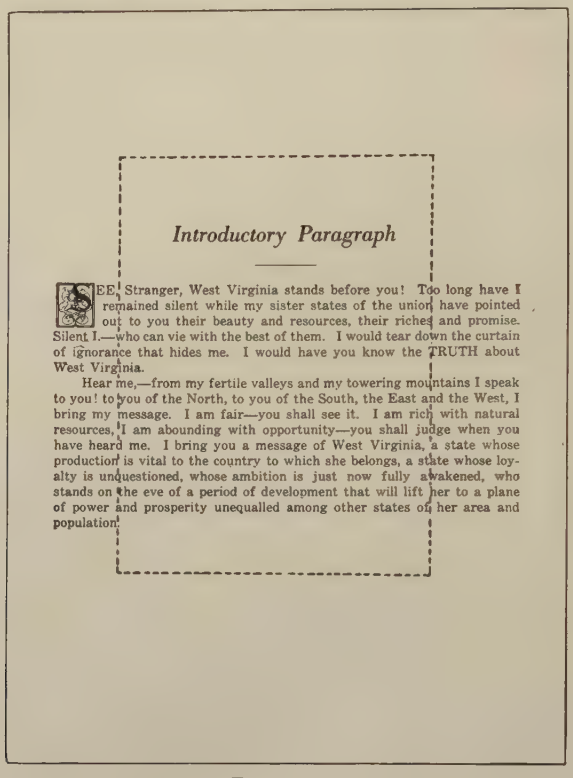

Introductory Paragraph
SEE, Stranger, West Virginia stands before you! Too long have I remained silent while my sister states of the union have pointed out to you their beauty and resources, their riches and promise. Silent I,—who can vie with the best of them. I would tear down the curtain of ignorance that hides me. I would have you know the TRUTH about West Virginia.
Hear me,—from my fertile valleys and my towering mountains I speak to you! to you of the North, to you of the South, the East and the West, I bring my message. I am fair—you shall see it. I am rich with natural resources, I am abounding with opportunity—you shall judge when you have heard me. I bring you a message of West Virginia, a state whose production is vital to the country to which she belongs, a state whose loyalty is unquestioned, whose ambition is just now fully awakened, who stands on the eve of a period of development that will lift her to a plane of power and prosperity unequalled among other states of her area and population.

Figure 223

mass and paper page may be of the same proportions, no one will credit them with being if, as in Fig. 223, one is vertical and the other horizontal. If the lines here were shorter, there would be more of them, as indicated by the dotted line, and the effect would not only be infinitely improved but the relationship made apparent. So, it appears, proportion not only requires the same ratio of dimensions in both type and paper pages but that the long and short sides of the two shall coincide.

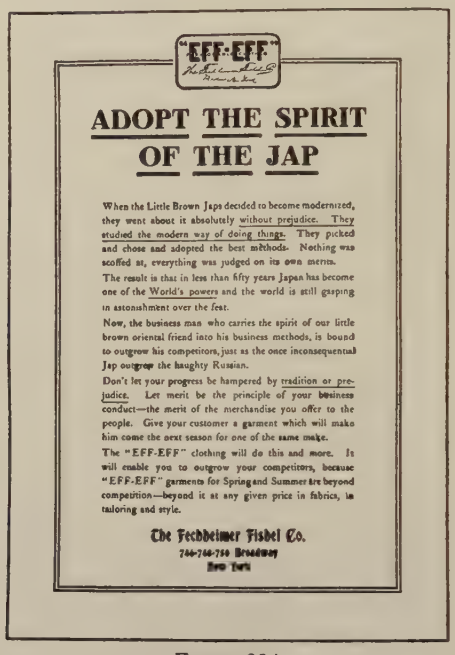
XV—SYMMETRY AND BALANCE

TYPOGRAPHICAL designs made up of inharmonious parts poorly arranged are a shock to the mind comparable in their way with a child's non-musical pounding upon the keys of a piano. While ugly, distorted types arranged in disorderly fashion and forced, perhaps, to compete with ornament that is inharmonious or excessively used will gain notice, attention obtained through shock becomes immediately irritating and repellent—just like clatter. Printing, like sound, must be expressive of the art that relates to it if it is to please our eyes as music gratifies our ears and thereby command the kind of attention that is worthwhile. If it is to hold the interest from beginning to end typographical composition must be the embodiment of all the esthetic elements governing it.

Of the elements of art which exert an effect in making type display beautiful—which cause it to attract and hold attention by pleasing the senses—we have considered tone contrast, tone harmony, shape harmony, and proportion. There remain, aside from harmony of color, which is a subject in itself not covered in this text, balance and, what may or may not be considered a principle in itself, the matter of form, or contour.

Specifically, balance is equilibrium, a condition wherein the parts of an object appear to equalize the effect of each other, wherein the attraction—or force—in one direction is met and offset by a like force in the opposite direction. It is an effect of security and stability upon which we find pleasure in looking. Balance of one sort or another is, furthermore, the law controlling the arrangement of parts in every work of art. It can not be disregarded without a consequent bad effect being produced. In type display balance is essential, both vertically and horizontally, if the result is to be inviting to the eye. Our forms must not be too heavy on one side or, again, at the top or bottom.

Horizontal balance, moreover, may be either bi-symmetrical or "occult," a term artists give that form of balance which printers call "out-of-center." Although out-of-center, or occult, balance often gives subtle, interesting, and varied effects that are striking because of their unusualness, the form is often complicated and


"EFF-EFF"

ADOPT THE SPIRIT OF THE JAP

When the Little Brown Japs decided to become modernized, they went about it absolutely without prejudice. They studied the modern way of doing things. They picked and chose and adopted the best methods. Nothing was scoffed at, everything was judged on its own merits.

The result is that in less than fifty years Japan has become one of the World's powers and the world is still gasping in astonishment over the feat.

Now, the business man who carries the spirit of our little brown oriental friend into his business methods, is bound to outgrow his competitors, just as the once inconsequential Jap outgrew the haughty Russian.

Don't let your progress be hampered by tradition or prejudice. Let merit be the principle of your business conduct—the merit of the merchandise you offer to the people. Give your customer a garment which will make him come the next season for one of the same make.

The "EFF-EFF" clothing will do this and more. It will enable you to outgrow your competitors, because "EFF-EFF" garments for Spring and Summer are beyond competition—beyond it at any given price in fabrics, in tailoring and style.

The Feddeimer Fishel Co.

Figure 224

very uncertain. Symmetrical horizontal balance leaves nothing to chance or bad eyesight, for it is assured by the mechanical centering of all type lines, ornaments, etc., a practice which the novice at design can follow with certainty. Happily, horizontal balance is usually found in the symmetrical form.

Symmetry, to be more explicit, is a formal or rigid balance. It is produced by reversing a form with reference to a vertical axis, as in the wings of a butterfly. In symmetrical forms equal attractions appear uniformly distant and horizontally opposite. Symmetry has the power to render details which in themselves

are uninteresting, perhaps even ugly, into forms that are pleasing. By its symmetrical arrangement, type can draw attention to itself through the power of mere form. Whether in a mass of type faces spelling out words, or in the contour of molded clay made into a vase or pot, form has power over the eye to attract,

"EFF-EFF"

ADOPT THE SPIRIT OF THE JAP

When the Little Brown Japs decided to become modernized, they went about it absolutely without prejudice. They studied the modern way of doing things. They picked and chose and adopted the best methods. Nothing was scoffed at, everything was judged on its own merits.

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The "EFF-EFF" clothing will do this and more. It will enable you to outgrow your competitors, because "EFF-EFF" garments for Spring and Summer are beyond competition—beyond it at any given price in fabrics, in tailoring and style.

The Fechheimer Fishel Co.
744-748-750 Broadway
New York

Figure 225

to repel, or to escape notice. If it seems a beautiful shape to the beholder, the eye lingers. If it seems ugly, his glance is brief.

The plain newspaper advertisement on the preceding page, Fig. 224, strikes one as having little to recommend it until we consider Fig. 225, wherein the display lines are arranged without reference to balance on a vertical axis, to symmetry. Looking back at Fig. 224 we find that there's an element of beauty in the duplication of the shape on one side of the vertical axis by that on the other, but reversed as in the wings of a butterfly. We are now ready to admit that, however much more may be required

to make the form wholly satisfying, this formal balance, or symmetry, is an element which gives grace to the presentation of the mass of type. There actually seems to be a pleasure to the eye in the duplication that is associated with it.

MAKE YOUR OWN CHRISTMAS HAPPY
DO YOUR GIFT BUYING HERE
This Store Is Filled To Overflowing With Most Beautiful Christmas Gifts
ATHLETIC GOODS
SETH THOMAS CLOCKS
A Few of the New Things Shown Here
WRITING MATERIALS
CHRISTMAS CANDIES
LIBBEY CUT GLASS
ANSCO CAMERAS
GIFTS FOR THE MEN
GIFTS FOR THE WOMEN
Jewelry Suggestions
Toilet Articles in a Wide Range
Appropriate Gift Books
Christmas Cards
ART CALENDARS
STOUFFER'S HAND - PAINTED CHINA
A COMPLETE LINE OF DOLLS, BOOKS AND THINGS FOR THE CHILDREN
IF YOU WANT YOUR CHRISTMAS ALLOWANCE TO DO DOUBLE DUTY, DO YOUR CHRISTMAS SHOPPING AT
THIELE & GUENDEL
Jewelry -- Cut Glass -- China -- Stationery -- Cameras -- Art Goods

Figure 226

Even when the early printers, and the scribes who preceded them, departed from the square, solid form of the book page, they adopted for the assembled letters and lines some geometrical figure, as, for example, the triangle or the diamond, or some other shapely although unnamed form, made up of horizontal lines balanced upon a vertical axis. The idea is still cherished in

type display, and today these centered forms, one of which we have in Fig. 224, challenge all other plans of display for points of grace, lightness, and unity. The centered and open title-page form is quite generally conceded to be classic.

In the arrangement of cuts throughout an advertisement most pleasing effects are secured when they are placed with a view to horizontal balance and symmetry, in fact, as they are in the otherwise inferior advertisement shown opposite (Fig. 226). There, it will be seen, every cut on the left-hand side is balanced by one in the same relative position on the right. In fact, the same is true with respect to the boxes or panels, the one headed "Athletic Goods," for instance, balancing the one with the display lines "Seth Thomas Clocks."

While absolute safety from blunder in horizontal balance lies in type lines centered on a vertical axis, therefore in symmetry, horizontal balance may be achieved without symmetry. We say *may be* because some of the most notable exponents of this type of design, among them Will Bradley, have failed about as often as they have succeeded in their efforts to obtain it. Compositors who imitate Mr. Bradley's style generally fail. However, it is often necessary to approximate good horizontal balance when symmetry is quite out of the question. When attained with a reasonable measure of certainty, novel effects are sometimes secured, the product having a distinction rarely possible in centered designs, which, because so generally seen, are of course more or less conventional. Such an arrangement is provided in Fig. 227, where we have horizontal balance without symmetry. The first line, it will be seen, is full length, and is set in bold-face type. This line, being full length, balances itself because, obviously, there is equal weight on both sides of the center. Part of the second line is in big black type, and part in small type; the line is not balanced because it is heavier on the left end, where the black type appears, than on the right end.

The third is uniformly light throughout its length, so, like the first, it balances itself. Without the ornament, the group—the three lines of type—owing to the great strength of "Printing," as compared to "North," would be too heavy on the left side. The ornament on the right side plainly exerts a force on that side to counteract the force of the word "Printing" on the left, and, because the two sides are approximately the same weight,

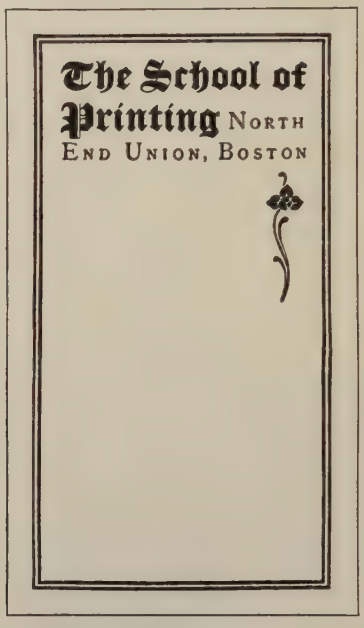


Figure 227

we have very good horizontal balance. There is no symmetry, however, as the type on the left side of our imaginary vertical axis is not *a duplication* of that on the right side, and because the ornament is on only one side. However, it is too much to say that it is altogether well balanced, because it is manifestly top-heavy—but that concerns vertical balance, which will be considered in detail farther on in this chapter.

The title page reproduced on the following page (Fig. 228) is another example of out-of-center balance as applied to type

display. While the horizontal balancing of the units is not so precise as in Fig. 227, balance on the whole is decidedly better. For one thing, the group of type at the bottom counterbalances the major display at the top and, unlike Fig. 227, the page is not

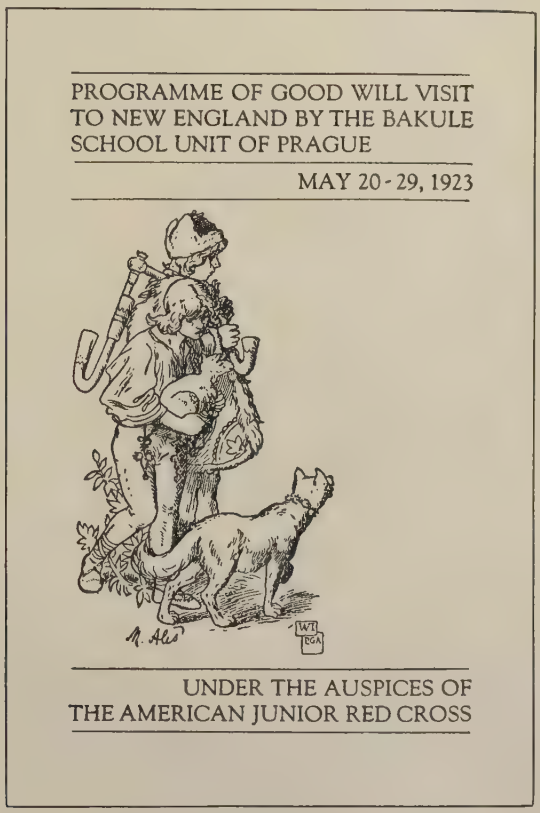

PROGRAMME OF GOOD WILL VISIT
TO NEW ENGLAND BY THE BAKULE
SCHOOL UNIT OF PRAGUE
MAY 20-29, 1923
UNDER THE AUSPICES OF
THE AMERICAN JUNIOR RED CROSS

Figure 228

top-heavy. The example is given specifically to show that while one side of a design may cover more space than the other the presence of at least something on the less extensive side tends to suggest and give the effect of balance. Of course, the nearer the sides are equal in the area covered by printing, therefore in weight, the better the effect will be, but, as here suggested and as illustrated by the page above, some license may be taken.

The advertisement below is even more enlightening on the subject of horizontal balance. It is quite evident that the margin between the outer edge of the ribbon and the border on the left is considerably wider than that between the type matter and the border on the right. If it were not, if the margin inside the border were the same on both sides, the advertisement would be too

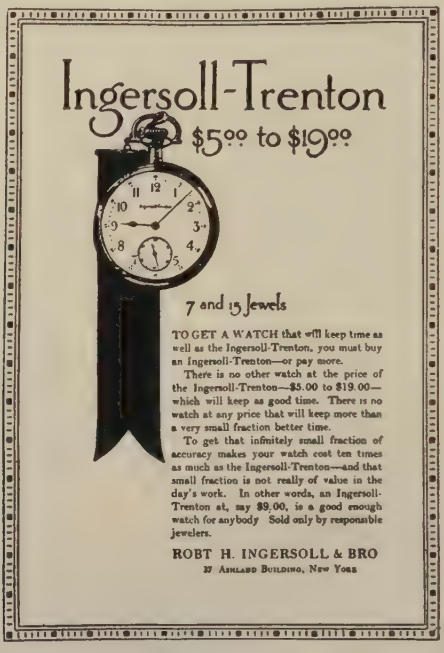

Ingersoll-Trenton
$5.00 to $19.00
7 and 15 Jewels
TO GET A WATCH that will keep time as well as the Ingersoll-Trenton, you must buy an Ingersoll-Trenton—or pay more.
There is no other watch at the price of the Ingersoll-Trenton—$5.00 to $19.00—which will keep as good time. There is no watch at any price that will keep more than a very small fraction better time.
To get that infinitely small fraction of accuracy makes your watch cost ten times as much as the Ingersoll-Trenton—and that small fraction is not really of value in the day's work. In other words, an Ingersoll-Trenton at, say $9.00, is a good enough watch for anybody Sold only by responsible jewelers.
ROBT H. INGERSOLL & BRO
67 Ashland Building, New York

Figure 229

heavy on the left-hand side. The principle involved in balancing units in a typographical design is the same as that which governs the seesaw of our boyhood days; the larger lad must be closer to whatever supports the board, the fulcrum, than the smaller—and in direct ratio to his weight. To bring about balance in this advertisement the black and heavy ribbon had to be closer to the center than the gray and therefore lighter mass of type. The fundamental of balance here mentioned also applies vertically and will be considered in more detail later.

A rectangular, squared page must be considered a piece of centered composition, because its uniform lines are balanced at their centers upon a common vertical axis. However, the out-

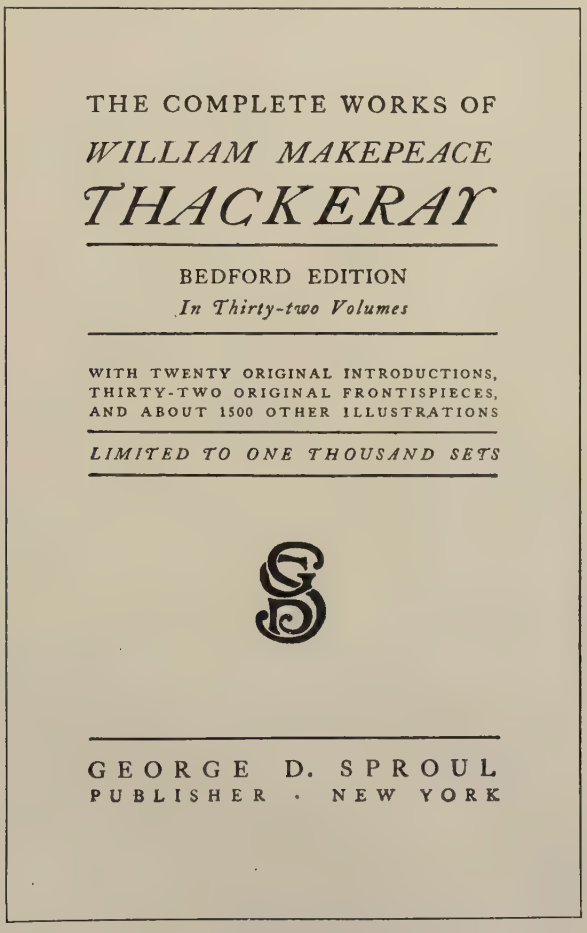
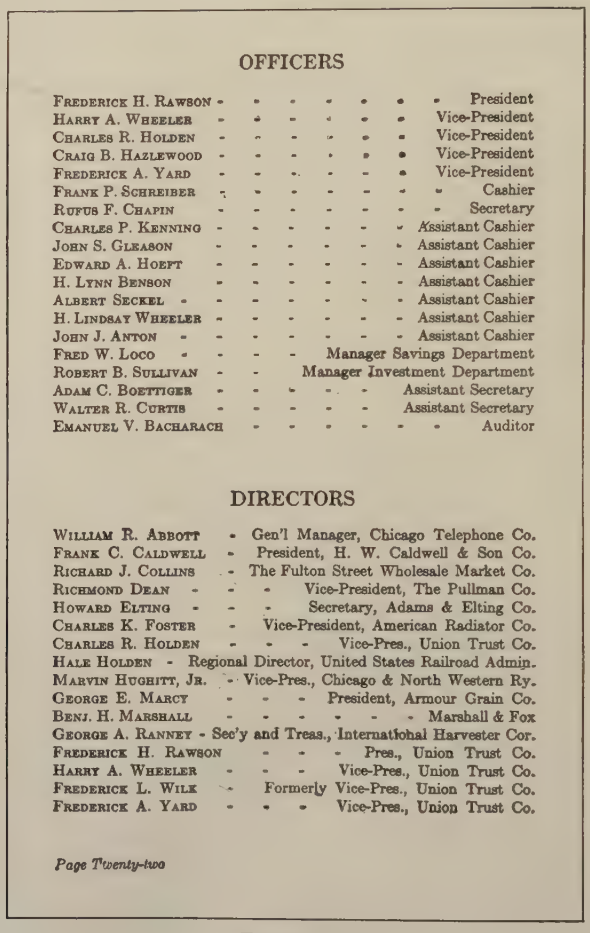


Figure 230

side parallel lines which mark the terminations of the type lines and confine such a form at the right and the left doubtless have as much to do with its symmetry as the interior axis. In Fig. 230 we find that most of the lines seem to be built to conform to the vertical bounds, whereas others are centered, with some space

remaining on each side. On this page we find the lines "Bedford Edition" and "In Thirty-two Volumes," and the monogram, are centered, whereas the other lines of type are built up against



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CHARLES R. HOLDEN - - - - - - - Vice-President
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JOHN J. ANTON - - - - - - - Assistant Cashier
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WALTER R. CURTIS - - - - - Assistant Secretary
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FREDERICK L. WILK - Formerly Vice-Pres., Union Trust Co.
FREDERICK A. YARD - - - Vice-Pres., Union Trust Co.

Page Twenty-two

Figure 231

straight parallel sides. Fig. 231, it will be seen, does not seem to be so closely responsible to the central axis as to its rectangular boundaries. It therefore seems that both rectangular forms and centered forms of irregular outline may be constructed symmetrical to a vertical axis, whereas rectangular forms may also be

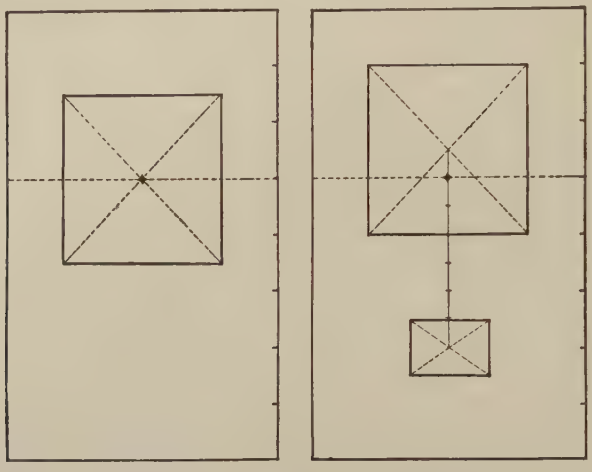
constructed to meet their parallel boundaries. In such forms as Fig. 231 there appears sometimes to be an attempt at balance, as though name and office, and name and business connection, were placed against each other for the purpose of equilibrium. The balance of such compositions seems maintained by the fact that, while no one line is symmetrical in itself, the effect of one end being longer in one line and the other end being longer in another creates a suggestion of balance.

It seems unnecessary to dwell longer on the subject of horizontal balance. The points made and the examples given, while not by any means all that are possible, should suffice to give the reader a clear conception of what horizontal balance and symmetry are, and how they are obtained. The suggestions given on preceding pages should indicate numerous applications.

Vertical balance, or balance from top to bottom, is equally as important as balance from side to side. There is one broad distinction between vertical and horizontal balance that should be made plain at the start. While balance horizontally is in the exact center, vertically it is not. This fact is partly due, as stated in the previous chapter, to an optical illusion caused by the inability of the eye to see equal halves in the vertical as equal. If a page or rectangle is divided at the exact center, the upper half will appear to be larger. To make the two parts *look* equal, the upper part must be made somewhat smaller. Therefore, if we want a type line or type group or illustration to *appear* to be in the center we must place it slightly above the center.

However, even this is not the pivotal point of the page vertically, although it will do very well for placing a design which is reasonably large in proportion to the page, as in the case of a page of text matter in a book. It is partly because of this fact, the optical illusion already referred to, as well as because of the desire for variety in marginal spaces bordering the text, that the page of type in a book is usually placed above center.

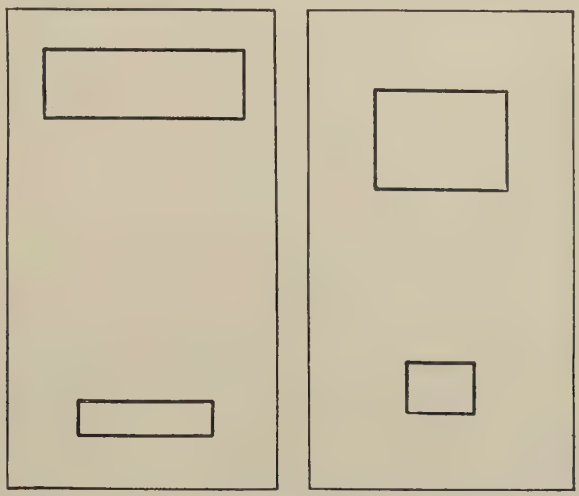
As we must have good proportion as well as balance if type display is to be altogether pleasing, and since the eye naturally drops first at a point near the top of the page, vertical balance has been found to be secure when we balance our groups from the point which divides a page into two parts on a ratio which provides good proportion—two to three, or three to five. This



A Figure 232 B

division gives us good proportion and balance at the same time. Therefore, since the point of perfect horizontal balance is at the exact center from side to side, the point of balance for the page as a whole is in the center of an imaginary line which divides the page into the proportionate parts referred to, the division being toward the top rather than toward the bottom of the page. It is fundamental of balance up and down that the bulk of a design, the heavier portion, should be at or near the top. Therefore the weight above this point should equal that below. If, therefore, a single line or group is to be placed on a page it appears most pleasing when located on this line (Fig. 232-A). If two groups are to be placed upon the page we must so place them that the center of balance between the two coincides with the center of balance of the page, which, as stated, is in the center of the line

dividing the page into two parts between which there is good proportion, the smaller division invariably being at the top. It is possible to determine the positions mathematically by drawing a line from the center of one group to the center of the other and dividing the line at a point that gives to each a portion in inverse ratio to its size. Thus, if one group is six times the size



A Figure 233 B

of the other, the distance from its center to the center of balance should be one-sixth as great as the distance from the center of balance to the center of the other (Fig. 232-B).

But the rules can carry us no farther; for the remainder we must depend on good taste, influenced by a knowledge of what constitutes pleasing margins. While the center of balance necessarily remains the same, with that center as a fulcrum the two groups may be balanced in a number of different positions. As two boys may maintain balance on a seesaw by moving toward the fulcrum, the center of balance, or by moving outward—the distance moved being in inverse ratio to weight—two groups on a page may be shifted up or down in order to secure attractive margins while maintaining the effect of good balance.

The correct positions, therefore, depend upon the width of the groups. If on a cover design the upper group is a wide one, and the side margins are necessarily narrow, the group must be placed closer to the border, or edge of sheet, at the top than if the group is a narrow one. If balance is to be secure the lower group will also have to be nearer the border or edge of sheet at the bottom. Fig. 233 shows two pages, one of which *(A)* con-

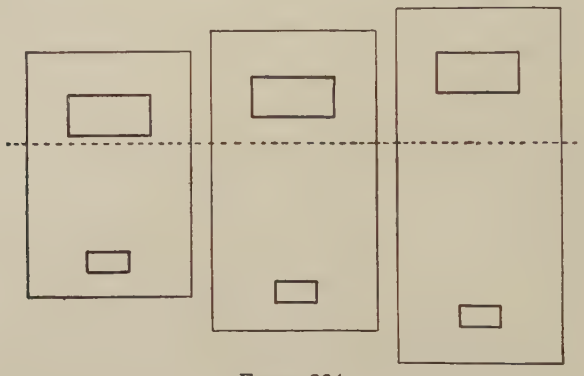


Figure 234

tains wide groups, and the other *(B)* narrow groups. Both are equally well balanced, but it will be seen that the groups in *A* are nearer the center of balance than those in *B*.

Two groups may be balanced perfectly on pages of different depth, but the deeper the page is the farther the pair of groups will have to be from the center of balance if pleasing margins are to be maintained (Fig. 234). Here once more the principle of the seesaw applies. Two boys can maintain good balance on a seesaw in a shed which permits using only a ten-foot board, whereas if they move to larger quarters they can seesaw on a longer one. This shows that the board's length or the distance between groups is of no consequence in maintaining balance.

The diagrams given to illustrate the fundamentals of vertical balance are necessarily in the rough, and might create the erroneous belief that groups are balanced according to area or

size. A black mass and a light-gray mass of the same size do not balance an equal distance from the center of balance any more than will a bag of wheat and a bag of cotton of the same size on a pair of scales. Black must be considered heavier than gray when it comes to balancing measures in type display, and they must be placed accordingly. A black group, for instance, will balance a group of middle-gray value twice its size. Moreover, the idea in balance is to properly locate forces of attraction, impressions, the strength of which, as a rule, depends on their relative lightness or darkness in tone value.

Masses in type display, as before stated, should be so placed vertically that there is no feeling of top- or bottom-heaviness. There is no balance when there is a preponderance of strength at top or bottom. While, of course, the center of balance vertically is above the center of the page, and we expect to find the heaviest part of our display there, we can go too far, as in the case of Fig. 227. The type in this design seems about to jump out of the top of the page, and surely shows the need of something at the bottom to effect an equilibrium. However, the effect of top-heaviness is not so bad, nor is it so frequently met with, as bottom-heaviness. Furthermore, top-heaviness will not exert so strong an influence against the logical reading of the copy as bottom-heaviness. It is only natural to start reading at the top, in fact, and, while extraordinary strength at that point may irritate the reader to an extent as he goes through the matter, there is not the danger of his passing by portions of it because of the influence of a stronger force urging him toward the bottom.

The "Futurist" advertisement (Fig. 235) is a peculiar one. In the black illustration it is the white, the illustration of the woman and her reflection in the water, that is the main attracting force. Placed low, as it is, the eye is drawn downward, the large type contributing to the force, and to such an extent that the small type above and at the right is at a decided disadvantage. The

example is peculiar because it is the white that attracts instead of black, as is usually the case in type display, where on white paper large and bold type stands out through contrast as does

Lithe as a dancer's limbs,
Soft as a maiden's lashes—
Futurist garments, whether they be fashioned in the shimmering silks of the Orient or of sheerest nainsook, are a joy to wear and dress over They fit so softly, they give a new freedom to the walk. Cut in round or bodice tops they may be had in textures snowy white or of a dainty peach-bloom hue.
Futurist is offered in nearly all better stores and shops. If you have the slightest difficulty in finding it, drop a note to Anita Allison, 310 W. Erie Street, Chicago. She will tell you where. Misses' numbers now available in sizes 8-18.
THE FUTURIST COMPANY
310 W. Erie St. Chicago U. S. A.
New York Office 130 W. 42nd St.
FUTURIST
WOMAN'S MODERN UNDERGARMENT

Figure 235

the white figure here. The example is not to be considered a contradiction of the statement made above that the degree of blackness must be considered in balancing masses, but it illustrates admirably the ill effect that is created when a dominant force of attraction is placed low in the design.

Take the simple design, Fig. 236: This title page is faulty in several respects, noticeably in proportion — the lack of pleasing variety in type sizes and spacing — and also in balance. Imagine

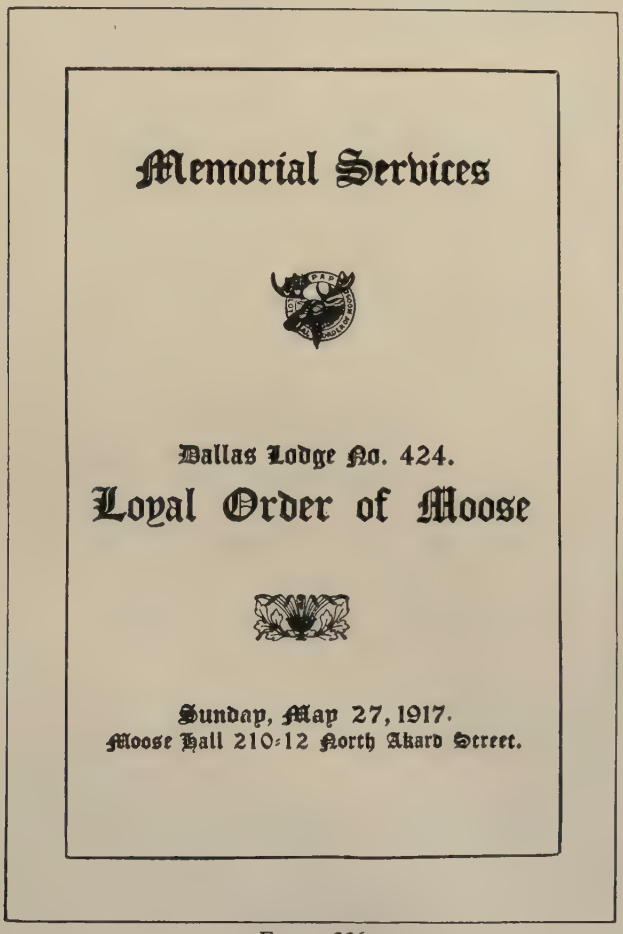


Figure 236

a dotted line, as in Fig. 232, dividing the page into two parts in the ratio of three to five. Plainly there is more weight below this line than above it; plainly it is bottom-heavy. To demonstrate how the application of proportion and balance may improve its appearance, consider Fig. 237 on the following page.

As in many other things, mechanical exactness is not essential for pleasing results. It is not intended that the designer shall carefully measure the size and weight of his masses, and mark

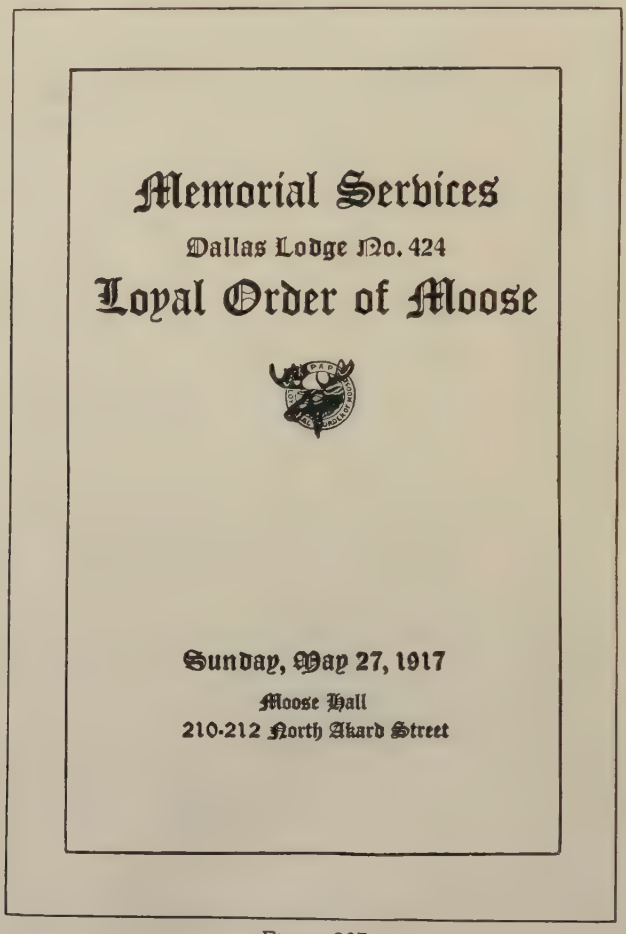


Figure 237

off the divisions by rule. Figures are given so the student may experiment and train his eye to see good proportion and balance. Furthermore, by considering display work according to these standards the principles soon become ingrained in one's esthetic mind and their application a matter of intuition.

XVI—CONTOUR

HOWEVER beautiful or harmonious the parts thereof may be, we have little admiration for the typographical design that is not of attractive contour. A form of agreeable outline invariably looks well, however simple it may be in the use or non-use of decorative elements to embellish it. Graceful contour in itself has attractive power of no mean value; in fact, it exerts such a powerful, if, perhaps, a subtle, influence that even the layman who can not define it recognizes it as a thing of beauty. With the most of us, in fact, this appreciation is feeling rather than intelligence. In display composition particularly, where every effort must be made to please the eye, form must be recognized as more than the accidental outline of a group of unequal lines. It must be designed with forethought, for if it is not the result is likely to be bulky and graceless, therefore ugly and in a measure incongruous.

When we center lines of unequal length, as in a title page, cover design, or other displayed matter, we produce a shape generally of quite distinctive outline. Whether it pleases or displeases depends in large measure on the success the designer enjoys in giving it good, and perhaps suggestive, form.

Pleasing shape or contour is obtained by so grouping the text and lines of display that the outline of the whole composition, the general exterior formation, will be graceful in the *nice variation* of widths found in its different parts. It must follow, therefore, that aside from square designs and groups there must be a distinct difference in the length of succeeding lines if results are to be pleasing. Squared groups are acceptable because of long use and are especially pleasing if well proportioned.

While good contour is essential to the beauty of a composition, it also serves a definite and practical purpose in holding the display together, in preserving its unity. If there is evident

a relationship of the various lines or parts in forming together some definite shape or a pleasing outline the entire composition is essentially seen as a unit. If the parts do not form a pleasing and reasonably definite form the effect of the whole will suggest a measure at least of incongruity. Although it must be considered and decided early in the process of composition, good contour, finally, may be regarded the finishing stroke in the pleasing assembly of the associated typographical units.

While it must be admitted that the copy for many displays does not lend itself to a definite suggestive form, most designs can be worked into a pleasing and, perhaps, definite outline by exercising a little additional thought and care. Pottery, turned wood, and many other objects of artistic craftsmanship, whenever based on symmetry to a central axis, offer suggestions for typework built on the plan of "centering." It is the shape, not the decoration, that distinguishes the beauty of a vase or urn, and it is likewise shape, rather than decoration, that creates the most pleasing impression of display typography.

A page to be shapely need not follow any special pattern, however. Urns, vases, etc., have been sometimes used as models for shaping type display because shape is paramount in them and has been carefully studied by their designers.

The effect of good shaping on appearance is demonstrated by Figs. 238 and 239. In the former the effect is plainly awkward; the lines are so graded as to length and placed in such relation to each other that the shape of the whole, defined by their limits, lacks grace. The first three lines of the subhead are almost the same length and illustrate the point already stated, but in a different way, that such a condition creates an effect of bulk. With the longest and shortest lines following in order pleasing contour was made quite hopeless. We must neither have lines close to the same length adjacent nor the longest and shortest next to each other. Instead, and as far as is possible, there ought to be

pleasing variations in the length of adjacent lines and, beyond that, all the lines should be arranged according to their length in such a manner as to bring about in the form as a whole an effect suggestive of sweeping grace. In general, and to be more explicit, this is achieved largely by rather sharp curves.

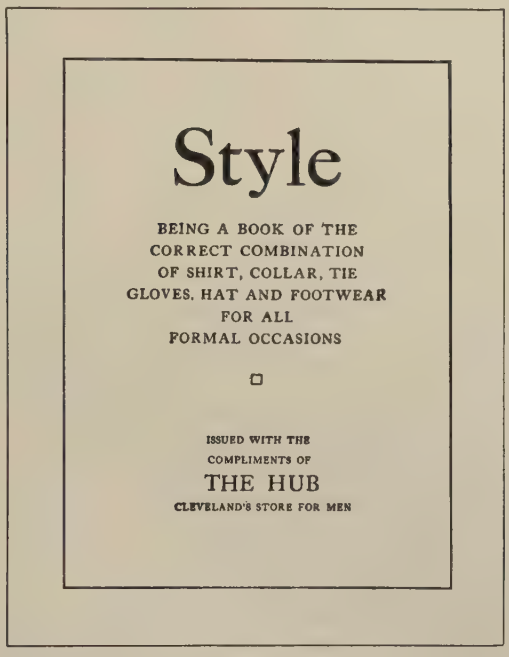


Figure 238

If the longest line of the group in question were second the solidity of effect created by the first three as arranged would be broken. No two adjacent lines would be so near the same length as to create an appearance of awkwardness. However, whatever the contour of the design may be, the longest line should be in the upper part of the group, which should invariably have balance. Incidentally, and by way of emphasis, the lower group in Fig. 238 is not only awkward because the first three lines are practically the same length, and therefore discount variety, but because the longest one is at the bottom.

In comparison, it seems unnecessary to point out the merits of Fig. 239. Although the same type is used, the *picture* created is altogether different and far more pleasing, all as a result of contour. While, in developing the pyramidal form in the subtitle, lines of nearly the same length are adjacent, it should be

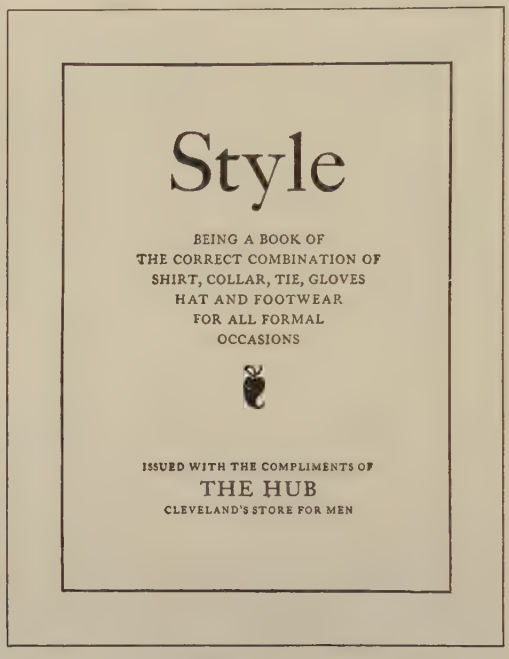
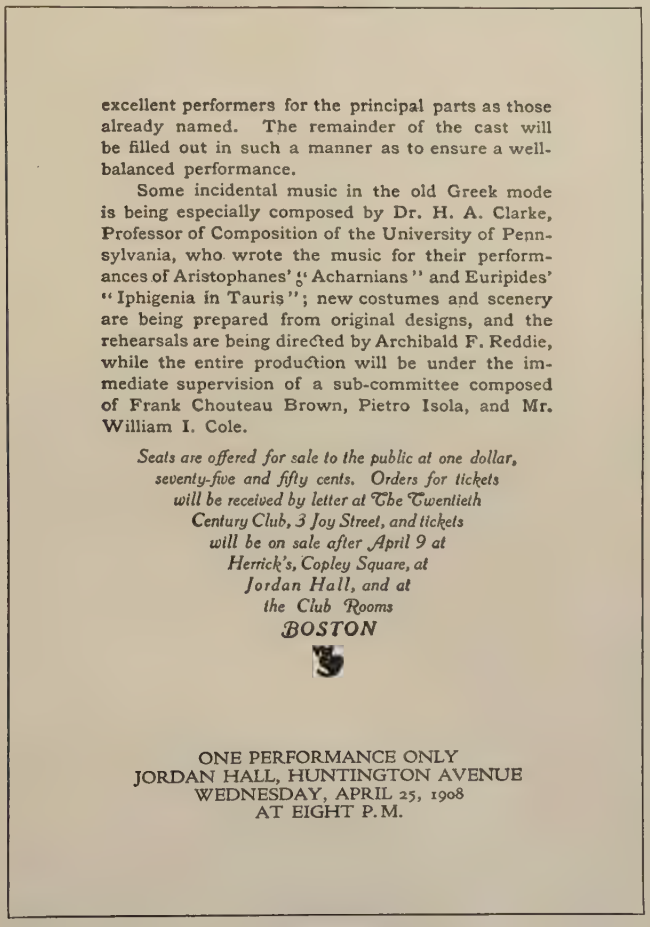


Figure 239

noted that the group as a whole has a definite form. The need for a decided variation in the length of adjacent lines, so pronounced in a group of three or four lines which permit of no significant outline or contour, is not felt when a group has definite suggestive form like the inverted pyramid of this page.

The more we study contour the more we value the inverted pyramid, one of the most useful and attractive forms in which type can be arranged. This is partly due to the fact that type displays should in general taper down rather than up. Other factors, however, justify the place of importance given the pyramid.

Physical balance demands that the stronger portion shall be at or near the top; good emphasis demands that the most important line — and obviously, therefore, the largest in the display —



excellent performers for the principal parts as those already named. The remainder of the cast will be filled out in such a manner as to ensure a well-balanced performance.

Some incidental music in the old Greek mode is being especially composed by Dr. H. A. Clarke, Professor of Composition of the University of Pennsylvania, who wrote the music for their performances of Aristophanes' "Acharnians" and Euripides' "Iphigenia in Tauris"; new costumes and scenery are being prepared from original designs, and the rehearsals are being directed by Archibald F. Reddie, while the entire production will be under the immediate supervision of a sub-committee composed of Frank Chouteau Brown, Pietro Isola, and Mr. William I. Cole.

Seats are offered for sale to the public at one dollar, seventy-five and fifty cents. Orders for tickets will be received by letter at The Twentieth Century Club, 3 Joy Street, and tickets will be on sale after April 9 at Herrick's, Copley Square, at Jordan Hall, and at the Club Rooms
BOSTON

ONE PERFORMANCE ONLY
JORDAN HALL, HUNTINGTON AVENUE
WEDNESDAY, APRIL 25, 1908
AT EIGHT P.M.

Figure 240

shall also be at or close to the top. Incidentally, ornaments of pyramidal shape finish off a type group more effectively in most cases than those of any other form.

A decidedly agreeable effect, therefore, results when the last page of a book tapers down to a point, as in Fig. 240. Such a

conclusion not only adds life and interest to the page but also suggests the end. When there is evidence of extreme effort and the use of makeshifts or ornamentation and spacing to bring a

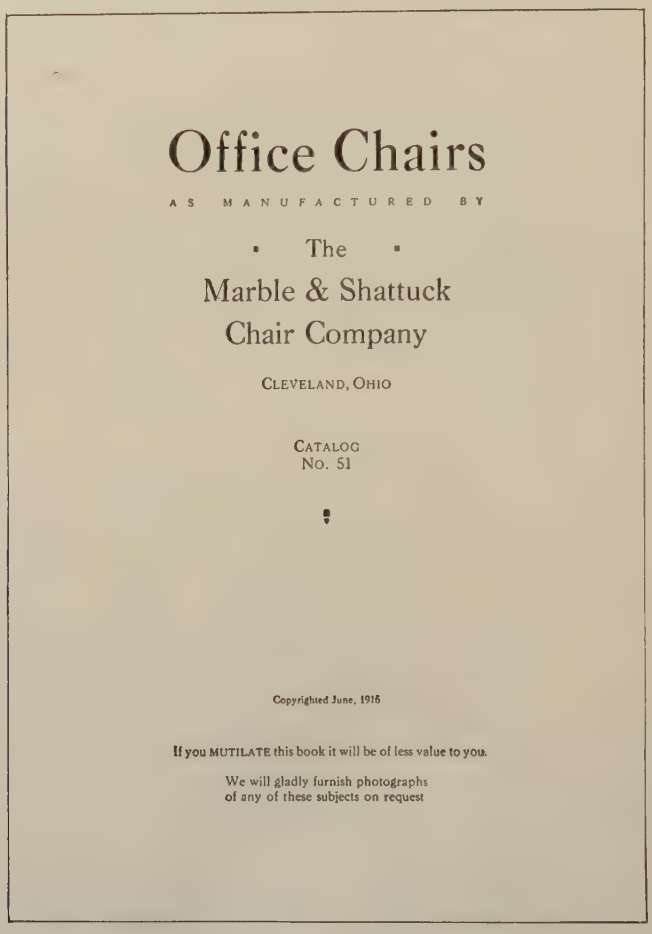


Figure 241

group or design into such definite form as the goblet suggested by Fig. 241 the effect is plainly strained, therefore unpleasing. It is not that emphasis or legibility is impaired, as is frequently the case when definite shapes are attempted, but, rather, that the whole thing appears to be forced and therefore stiff.

If, to cite another good purpose served by the pyramid in finishing off a design, the compositor had continued to set the matter one full measure the chances are the last line of Fig. 242 would have been short. Started flush at the left this line would

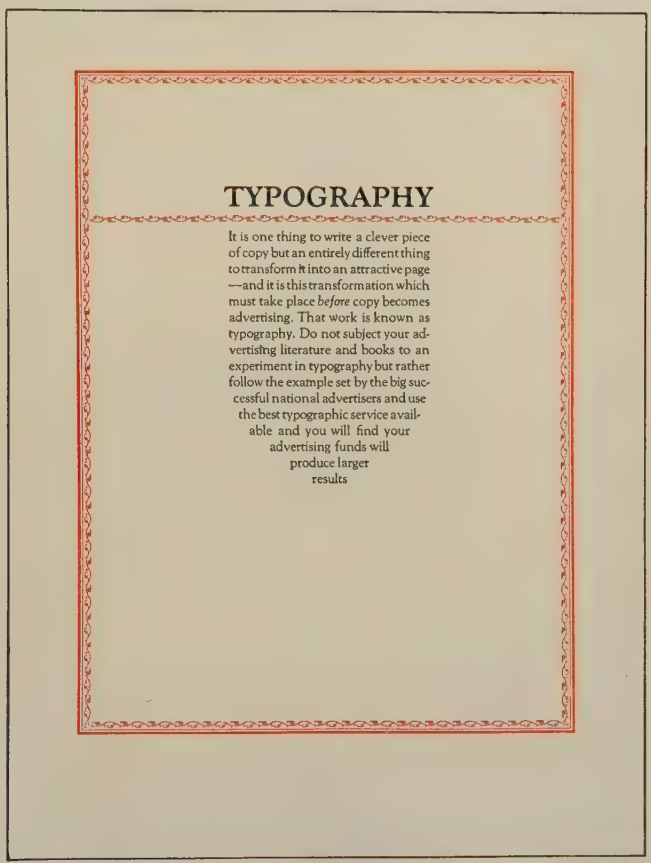

TYPOGRAPHY
It is one thing to write a clever piece of copy but an entirely different thing to transform it into an attractive page —and it is this transformation which must take place *before* copy becomes advertising. That work is known as typography. Do not subject your advertising literature and books to an experiment in typography but rather follow the example set by the big successful national advertisers and use the best typographic service available and you will find your advertising funds will produce larger results

Figure 242

have disrupted the symmetry of the group. If it were centered, as is usually a good plan in handling the text of an advertisement, symmetry would be preserved, but where lines so handled are relatively short the effect is bad. Tapering the lines near the bottom not only assured symmetry, but resulted in a form that is rather unusual and has considerable distinction.

That an ornament may assist materially in creating a definite and agreeable shape while functioning as decoration, is shown by Fig. 243. The shape of the ornament and its position close to

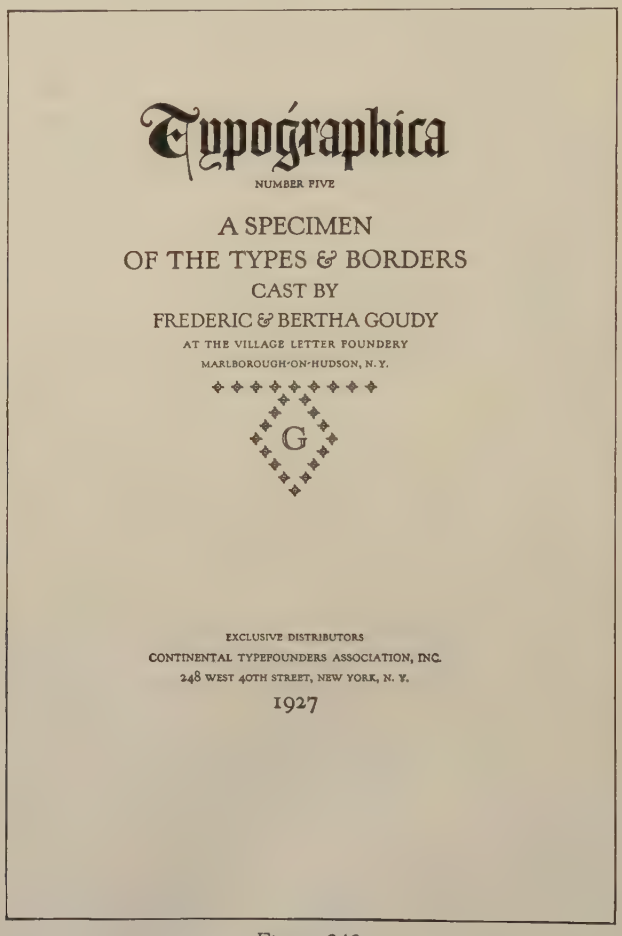
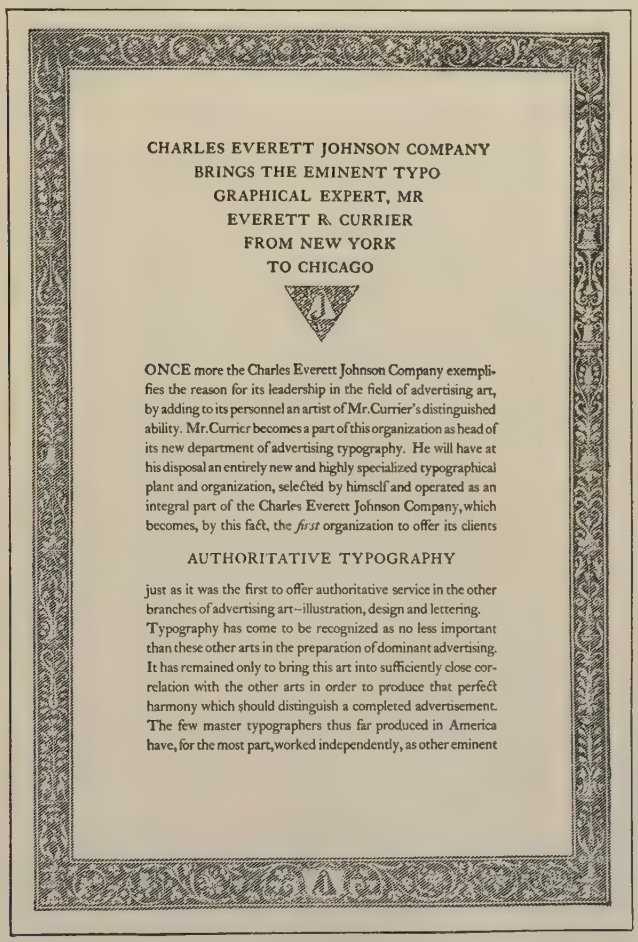


Figure 243

the type make a pyramid of the lower part of the main group, while the contour of the group as an entity is similar to a cut diamond. The example suggests that the form in which lines of type fall may often be the deciding factor in the selection of an ornament in so far as shape is concerned.

We have read much in recent years about the practice of "patting and squeezing" type into shape, as if it were always a crime, which, of course, it often is. Even in Fig. 244 the lines of



CHARLES EVERETT JOHNSON COMPANY
BRINGS THE EMINENT TYPO
GRAPHICAL EXPERT, MR
EVERETT R. CURRIER
FROM NEW YORK
TO CHICAGO

ONCE more the Charles Everett Johnson Company exemplifies the reason for its leadership in the field of advertising art, by adding to its personnel an artist of Mr. Currier's distinguished ability. Mr. Currier becomes a part of this organization as head of its new department of advertising typography. He will have at his disposal an entirely new and highly specialized typographical plant and organization, selected by himself and operated as an integral part of the Charles Everett Johnson Company, which becomes, by this fact, the *first* organization to offer its clients

AUTHORITATIVE TYPOGRAPHY

just as it was the first to offer authoritative service in the other branches of advertising art—illustration, design and lettering. Typography has come to be recognized as no less important than these other arts in the preparation of dominant advertising. It has remained only to bring this art into sufficiently close correlation with the other arts in order to produce that perfect harmony which should distinguish a completed advertisement. The few master typographers thus far produced in America have, for the most part, worked independently, as other eminent

Figure 244

the heading are not arranged according to sense, and a word is divided, which might not have been necessary had the designer been satisfied with a heading of no definite form, possibly, also, without grace. There is some evidence, therefore, of this heading having been "patted and squeezed" into shape, yet it was

thoughtfully designed and with the idea of attracting attention by its distinctive contour, which it does quite effectively. The advantages of unusual contour are intensified when the idea is

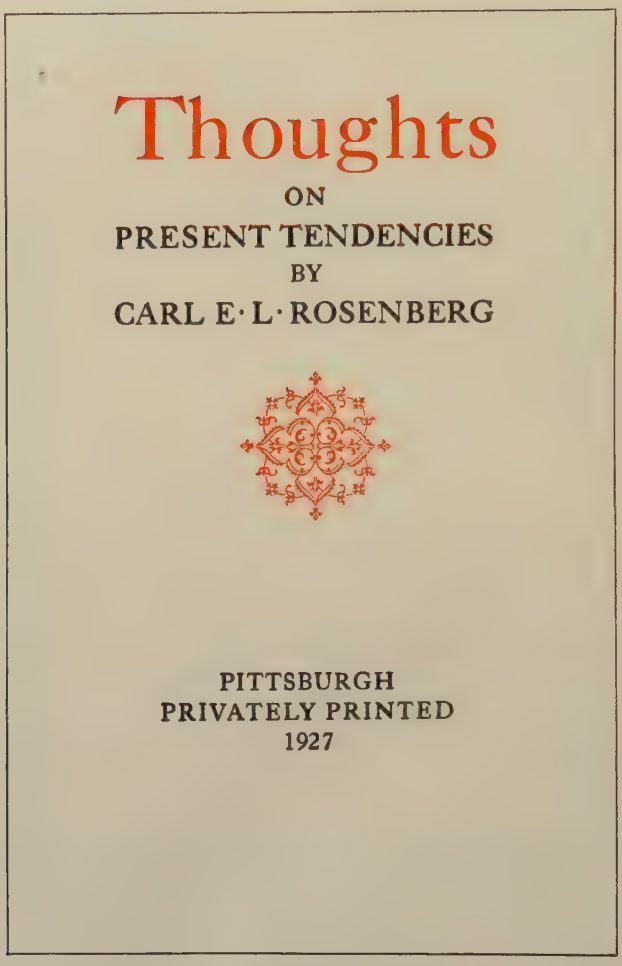


Figure 245

clearly set forth in print; the effort should invariably be for a combination of good form, proper emphasis, and clarity.

In large display, however, it is better to take some liberty with the grouping of words according to sense or relationship

than to create awkward effects like the main group in Fig. 245, in which it is quite apparent that no such liberty has been taken. Where long and relatively very short lines alternate as in this

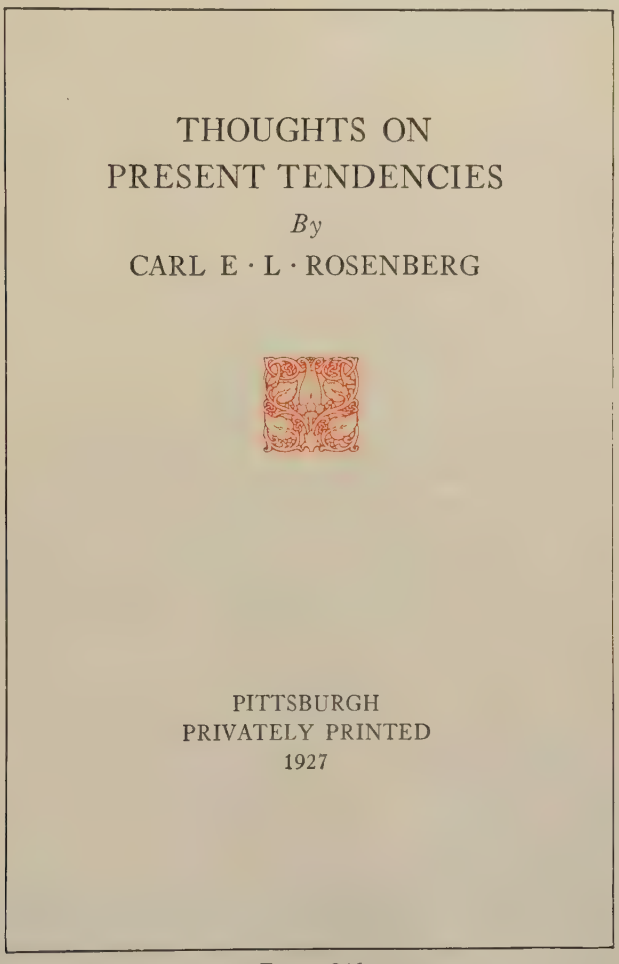


Figure 246

title page the effect is always bad. Furthermore, while the group defined by the three long lines is squared as to the corners it is not wholly squared because of the openings at the ends of the short ones. In contrast, the resetting (Fig. 246) is quite shapely.

While no definite pattern is created, that pleasing and decided difference in the length of the lines already mentioned as being essential to a good form of no special significance is evident.

While discouraging as a general habit the effort to achieve odd and distinctive contours — in which classification, however,

plans
are of two kinds—
those that sell Advertising
and those that sell Goods.
One is able to get hundreds of the former without apparent obligation but real merchandising plans are not easy to get from an outside organization. Perhaps you have found that a plan which costs you nothing gets you nothing. A safe rule to follow is: never to expect something for nothing. The lowest price and the best plan are seldom if ever found together.
The Metropolitan Press
has built a reputation for planning and producing printing that is of real value to the buyer of good printing.

Figure 247

the inverted pyramid is not included — their power to attract attention is tremendous when the effort is really successful.

A modest example of distinctive contour is furnished by the house-organ advertisement here shown (Fig. 247). It has been selected for this mission especially because it illustrates how a good rule in general practice may at times be disobeyed. Lest the statement be taken too broadly, however, keep in mind the qualification "at times" and especially that an understanding of

any rule is essential to knowing when, how, and to what extent it may be disregarded. In this case two factors justify placing the longest line close to the bottom: the interesting form of the

Lest You forget
The accompanying Calendar
for February is sent you to be attached
to the calendar back you now have. As each
month arrives a new reminder of the days of the
week will be mailed. Each one, altho typographically
different, will tend to stress the fact that we operate one
of the most completely equipped typographic service plants
on the Pacific Coast. We have the men, the materials and
the machinery---all are yours to command, both day and
night. Our enviable reputation as typographers is assurance
that your message will be not only good to look at and
easy to read, but that it will carry the right amount of
attention-getting value. If, by any chance, your
calendar sheet does not arrive on time, will you
kindly call us by telephone---Westmore
5028? We shall be pleased to see that
one goes to you immediately.
TYPOGRAPHIC SERVICE COMPANY LOS ANGELES

Figure 248

whole and the fact that the top line is relatively large, also in color. Had this main line been only slightly larger than the signature the form would not have been successful.

Because it provides the most striking contrast to the traditional illustration of rectangular contour, the round picture is generally regarded as one of the most compelling of attention-arresters. Similarly, the grading of lines of type as in Fig. 248 to

form a circle is highly effective. If good spacing between words is required the cost of setting such forms will be high because of the many changes that must be made in the copy.

Dear Mr. Heir
Don't you agree that life is largely a succession of satisfactory compromises? . . .
a continual striving to make extremes meet? For instance, tastes must be toned down to incomes; rest always must be adjusted to productiveness; speed must be backed up with power—and so on. To gain one thing we risk the forfeiture of another. We continually face the problem of securing maximum results with minimum sacrifices. Life seems to say, "You can't have your cake and eat it." Our only answer to the dictum is constantly striving for this beatific result. That mankind moves steadily onward and upward is mainly due to the fact that humans have succeeded in making many effective compromises. . . . In the production of advertisements and advertising matter we find, frequently, a need of adjustment. There are times when, no matter how much we may regret the sacrifice of prestige, the multiplicity of demands on our advertising budget force us to sacrifice quality for economy. But impressions count. When the impressions created on prospects demand that a piece of advertising be as fine as it can be made—there can be no compromise. Hand type composition stands supreme. You know that this is so. Every piece of fine printing proves that it is so. But when the advertising budget unequivocally indicates its inelasticity—then what? A compromise must be made. But, since impressions count, we can not sacrifice a tithe more than can possibly be avoided. The compromise must be a satisfactory compromise. . . . Here at 325 Bush Street we are now able to offer you the one logical compromise. We have just completed the installation of an Intertype. (It is the only typesetting machine that is geared—direct—to an advertising art department!) Now you may secure good typography without paying for hand craftsmanship. You undoubtedly know that, on the Intertype, the letter matrices may be further spaced by hand before the line is cast. Obviously this feature enables the skilled operator to turn out good typography. Not such fine work as can be set by hand but, nevertheless, good typography. Plus the supervision of the artist this addition to METCALF-LITTLE advertising production service should mean much to advertisers and their advertising agencies. Certainly, it should mean much to the advertising appropriation . . . We have much to tell you about this broader scope of our service to you—but we must compromise with—your time. To sum up—the world demands beauty meanwhile it demands speed and economy. Always there has been a distinct gap between the two. This combination is the one logical, workable compromise.
METCALF-LITTLE, INCORPORATED
Illustrators · Designers · Typographers
THREE TWO FIVE BUSH STREET · SAN FRANCISCO
TELEPHONE · DOUGLAS THREE SIX SIX THREE
P.S. Mr. Heir: We have been sending you mailing pieces from time to time—wonder if you have received them. Does it you think the a pretty good looking "letter"? It's our first piece from the Intertype. Our new "Arrowhead" will reach you the middle of this month.

Figure 249

An even more difficult composition is the striking vase that is reproduced as Fig. 249, which, although more ingenious than Fig. 248, is no more effective in getting attention. The use of ornaments to suggest handles and a band around the rim, also a *D* to suggest a finial or flower, are worthwhile features, considering the piece as a stunt, which it is. For a steady diet, however, arrangements that give more consideration to the reader's

convenience and ease are preferable. With much advertising such as this coming to him the average business man having no interest in typography itself will look upon the style as he does illegible type faces. The advertisements of the Heat Transfer Products (Figs. 250 and 251) are of the same classification and are shown in this connection merely for their interest.

A
flaw in a
piece of heat transfer
equipment may mean the loss of life
and money. Deviations from specifications are always costly in the long run. Anything less than the best engineering practice and construction methods invariably invites trouble and production losses. Delivery delays are a poor remedy for industrial growing pains. ¶ When you contract with Heat Transfer Products, Inc., you fortify your responsibility by a mighty shield of
PROTECTION
Heat Transfer Products, Inc., protects you against inferior design by means of employing the best engineering skill available ¶ Protects you against poor manufacturing methods by owning and operating the most modern plant in the industry. ¶ Protects you against unsuitable parts by producing in its own shops practically every unit required for every piece of apparatus it builds. ¶ Protects you against delivery delays by manufacturing and assembling, under one unified supervision, every piece of equipment it constructs. ¶ Protects you against defects in materials by maintaining its own metallurgical control laboratory. ¶ And protects you against trouble and costly breakdowns by utilizing proper equipment for adequate shop tests. ¶ You incur no obligation whatever by consulting Heat Transfer Products, Inc., about your problems. But you do invoke the services of the most complete organization manufacturing heat transfer apparatus. And you are assured of the most competent advice obtainable. ¶ It will pay you to consult us
Engineering data and estimates will be gladly furnished on equipment for the following applications:
Power Plants
Oil Refining
Gas Plants
Chemical Plants
Air Conditioning
Heating and Ventilating
Refrigeration
Textile Mills
Laundries, etc.
Send for information on the type of apparatus in which you are interested.
HEAT TRANSFER PRODUCTS, INC.
A division of THE STATEN ISLAND SHIPBUILDING COMPANY, 90 West Street, New York

Figure 250

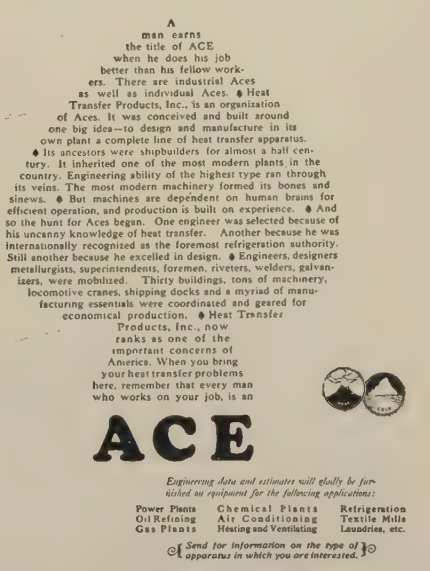

A
man earns
the title of ACE
when he does his job
better than his fellow workers. There are industrial Aces as well as individual Aces. ♦ Heat Transfer Products, Inc., is an organization of Aces. It was conceived and built around one big idea—to design and manufacture in its own plant a complete line of heat transfer apparatus. ♦ Its ancestors were shipbuilders for almost a half century. It inherited one of the most modern plants in the country. Engineering ability of the highest type ran through its veins. The most modern machinery formed its bones and sinews. ♦ But machines are dependent on human brains for efficient operation, and production is built on experience. ♦ And so the hunt for Aces began. One engineer was selected because of his uncanny knowledge of heat transfer. Another because he was internationally recognized as the foremost refrigeration authority. Still another because he excelled in design. ♦ Engineers, designers metallurgists, superintendents, foremen, riveters, welders, galvanizers, were mobilized. Thirty buildings, tons of machinery, locomotive cranes, shipping docks and a myriad of manufacturing essentials were coordinated and geared for economical production. ♦ Heat Transfer Products, Inc., now ranks as one of the important concerns of America. When you bring your heat transfer problems here, remember that every man who works on your job, is an
ACE
Engineering data and estimates will gladly be furnished on equipment for the following applications:
Power Plants
Oil Refining
Gas Plants
Chemical Plants
Air Conditioning
Heating and Ventilating
Refrigeration
Textile Mills
Laundries, etc.
Send for information on the type of apparatus in which you are interested.
HEAT TRANSFER PRODUCTS, INC.
A division of THE STATEN ISLAND SHIPBUILDING COMPANY, 90 West Street, New York

Figure 251

The Locomobile advertisement on the next page (Fig. 252) not only demonstrates the attention-arresting power of the circle but how the troublesome starting and finishing lines may be hurdled by the use of ornaments. A diamond might be similarly handled with a triangular ornament at top and bottom.

Although we have referred extensively to the matter of odd shapes in contour, that is no indication of our estimate of their importance. It is not intended that we should make pictures in silhouette with type in the form of hour-glasses, hearts, etc. At

times, although rarely, these are appropriate, and that appropriateness excuses some disadvantages which such too-definite shapes carry with them. Notable among these is the tendency to carry the thought away from the matter, causing the reader

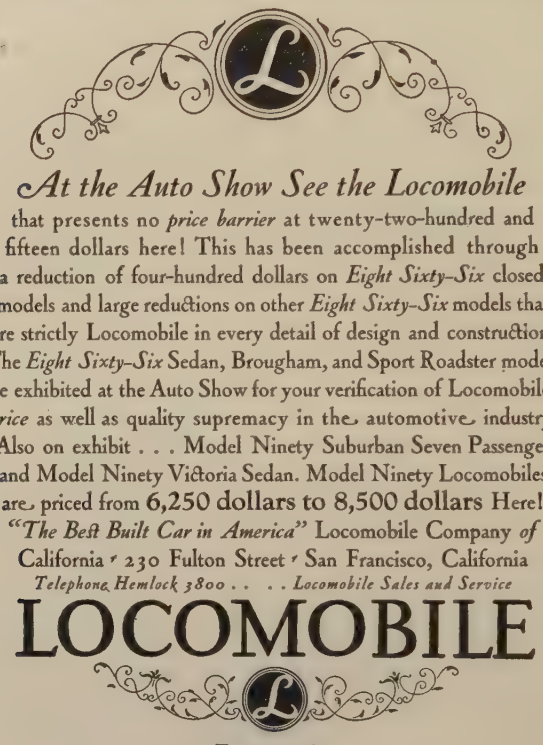

At the Auto Show See the Locomobile
that presents no price barrier at twenty-two-hundred and fifteen dollars here! This has been accomplished through a reduction of four-hundred dollars on Eight Sixty-Six closed models and large reductions on other Eight Sixty-Six models that are strictly Locomobile in every detail of design and construction. The Eight Sixty-Six Sedan, Brougham, and Sport Roadster models are exhibited at the Auto Show for your verification of Locomobile's price as well as quality supremacy in the automotive industry. Also on exhibit . . . Model Ninety Suburban Seven Passenger and Model Ninety Victoria Sedan. Model Ninety Locomobiles are priced from 6,250 dollars to 8,500 dollars Here!
"The Best Built Car in America" Locomobile Company of California · 230 Fulton Street · San Francisco, California
Telephone Hemlock 3800 . . . . Locomobile Sales and Service
LOCOMOBILE

Figure 252

to marvel at the ingenuity of the designer instead of digesting the content. Such forms do not add that flavor of delight which a subtly devised form brings when it is merely attendant upon the more essential elements of display, which are always of the greatest importance. Their good effects, furthermore, are due to the fact that they are infrequently seen, hence in striking contrast to conventionality. Finally, as has already been mentioned, such forms are costly; they require more time than is ordinarily available and a higher price than can usually be obtained.

CONTOUR

"Modern Type Display" ends with the foregoing conclusion of the discussion of contour, which, as has already been stated, can be said to qualify as the finishing touch to display work. To set forth those factors in the use of type and its accessories as a result of which it is made to attract and interpret has been the aim. The book is therefore and essentially a text on design, lay-out, and emphasis; and as such, it is proper to state, it assumes certain features which, though important, are incidental rather than essential to the development of the subject.

While important general facts respecting type faces were set forth in one chapter, the real objective was to show their relationship to the major topic, *display,* and particularly to disclose the important part they play in it. The subject, in short, has been the use of type rather than type itself.

In the matter of spacing—a phase of type use, by the way—only considerations having a bearing on display, as, for instance, spacing lines or groups to show relation or opposition, have been covered. Good spacing between words is taken for granted, as it is also between lines in those instances where display is not a consideration, as, for example, in straight matter.

"Modern Type Display," in short, is concluded precisely as it was planned to end. It is a comprehensive text on the use of type with respect to its appeal to the eye and to the mind, functioning in the first instance to attract attention and in the second to make the sense clearer, therefore more comprehensible and forceful, through interpretation. Just as no treatise on display that does not contemplate those two definitely different angles can be considered complete, so no typographer who disregards one for the other can be wholly successful.

THE END